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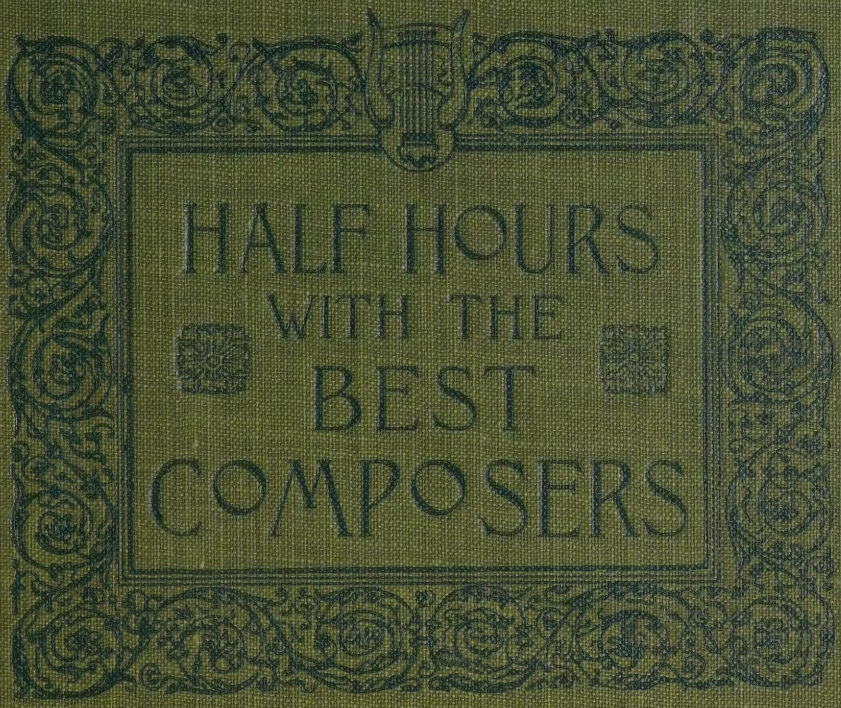

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Karl Klauser

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Half Hours With the Best Composers

Fine arts
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EDITED BY

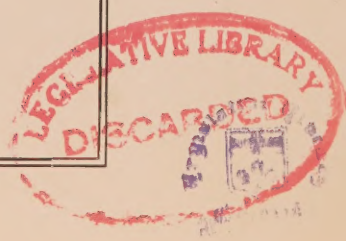
KARL KLAUSER

WITH AN INTRODUCTION
BY GEORGE PROCTOR

ILLUSTRATED

VOL. I

BOSTON
MUSICIAN'S LEAGUE OF AMERICA
1910



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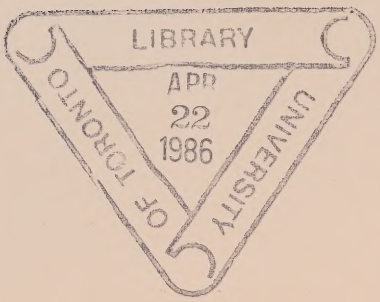


INTRODUCTION

J. B. MILLET CO.

Gentlemen: In issuing a second edition of the "Half Hours with the Best Composers" you but acknowledge the worth placed upon the publication by the music lovers of our country. That the value is high, and the work of the able editor, Mr. Klauser, is appreciated, is evident. He has shown intimate knowledge of the literature of music, and most excellent taste in his selections.

It should be a source of gratification to every American who has at heart the welfare and cultivation of music in this broad land to know that the demand for the best is steadily increasing.

If a love for, and appreciation of true art can be made a part of the life of a people, then, and only then, is the standard of a country raised.

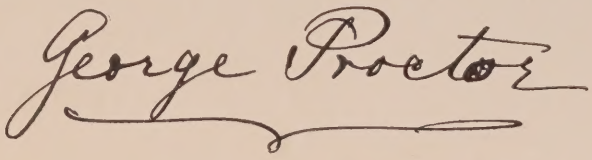
A superior cultivation restricted to a few, rarely helps toward a healthy betterment of the land at large.

Being an American, I am indeed glad to see the names of so many of my fellow-countrymen among the list of contributors, and that so large a number may be given is significant of the wide-spread interest in native talent.

With my sincerest wishes for the success of this edition,

I remain, Gentlemen,

Yours very truly,



GRADED SYNOPSIS

In the following Graded Synopsis the entire contents of "Half Hours with the Best Composers" has been arranged in groups, beginning with those numbers which offer no technical difficulties, and graded from that point up to a group marked "Difficult." To play properly the numbers in this last group requires considerable pianistic ability, yet they offer no obstacle to the virtuoso. On the other hand, the groups "Easy" and "Moderately Easy" present practically no technical difficulties, while all the rest are well suited to the use of amateurs.

In preparing the Synopsis there were taken into account, *first*, the technical difficulty of the piece *at the tempo indicated; second*, the facility of execution afforded by a large number of selections through their "pianistic" qualities, the notes lying well under the fingers and demanding only what may be called conventional technique; *third*, the undeniable difficulty to many students and amateurs of the keys with many sharps or flats; and *fourth*, the difficulty of interpretation of certain pieces, not otherwise difficult, arising from deeply intellectual or abstruse or eccentric characteristics which demand the virtuoso mind, although not, perhaps, the virtuoso fingers.

Technical difficulty is largely a matter of velocity, and there are many pieces which can be rendered with good effect at a slower tempo than that called for by the composer. A large number of such pieces have been included in this Synopsis not only in their proper group, but also in an easier group (in the latter case preceded by an asterisk).

The chief use of the Synopsis will be to enable the player to select pieces within his technical ability. If he can play any given piece, the other pieces of the group will, probably, be also possible for him. Again, he will be enabled to select for sight reading easier grades than those he can render after practice and study. But, as each group is arranged in the order of the pages, it is a comparatively simple matter to ascertain the grade of any given piece by examining the successive groups for its page number.

It should be clearly understood that the groups of this Synopsis do not correspond to the numbered grades in use by conservatories and teachers. The latter would not have been as well suited to the present purpose, or as practical and helpful as the plan herein embodied. Throughout the Synopsis the many numbers of a religious character or containing the devotional idea have been distinguished by the word Sacred, especially for the guidance of those who use the collection on Sunday.

GRADED SYNOPSIS

EASY

TITLE		Vol.	Page
CHORUS from the music to Racine's *Athalia*, Op. 74, No. 1 (Sacred)	Mendelssohn	1	122
HYMN from *Iphigenia in Tauris* (Sacred)	Gluck	1	124
GAVOTTE, D major	Hiller	1	138
AVE VERUM, Chorus (Sacred)	Mozart	1	155
*BERCEUSE, Op. 15	Galeotti	2	240
SHEPHERD'S SUNDAY SONG (Sacred)	Kreutzer	2	260
PRAYER from the Opera *A Night in Granada* (Sacred)	Kreutzer	2	301
*PRELUDE, Op. 28, No. 4	Chopin	2	312
LULLABY, C major	Weber	3	448
DUET, "VIVAT BACCHUS," from *The Elopement from the Seraglio*	Mozart	3	466
*NORWEGIAN, Op. 12, No. 6	Grieg	8	1138
CHACONE, Op. 62	Durand	8	1158
*SONG OF THE NIGHT WATCH, Op. 12, No. 3	Grieg	8	1236
VALSE PITTORESQUE, Op. 50, No. 5	Reinhold	9	1324
TRUST IN GOD (Sacred)	Hamma	9	1376

EASY TO MODERATELY EASY

SPRING FLOWER, D major	Gade	1	114
PIE JESU, from the *Requiem* (Sacred)	Cherubini	1	126
MARCH from the Oratorio *Joshua* (Sacred)	Handel	1	156
PRAYER, Op. 48, No. 1 (Sacred)	Beethoven	2	237
ANDANTE RELIGIOSO, from the Fourth Organ Sonata, Op. 65, No. 4 (Sacred)	Mendelssohn	4	510
ALBUM LEAF, G major	Kjerulf	4	542
VALSE PITTORESQUE, Op. 50, No. 1	Reinhold	4	596
HOW THE TRUMPETER PLAYS, Op. 33, No. 2	Jensen	7	1084
MINUET from the *Divertimento* in D major	Mozart	7	1090
IN MEMORIAM, Op. 68, No. 24	Schumann	8	1218
NORTHERN SONG, Op. 68, No. 31	Schumann	10	1437

MODERATELY EASY

TITLE		Vol.	Page
*Au Matin, Op. 83	Godard	1	32
Bourrée from the Suite for Trumpet	Bach	1	48
*Dreams, a Study to *Tristan and Isolde*	Wagner	1	49
*Romance from the *Faschingsschwank*, Op. 26	Schumann	1	68
Gavotte, Op. 40, No. 3	Grieg	1	74
Minuet from the Symphony in C	Mozart	1	96
Ox Minuet	Haydn	1	98
Mazurka, B-flat	Clayton Johns	1	109
Gavotte, Op. 125	Raff	1	120
Litany on All Souls' Festival (Sacred)	Schubert	2	203
*Sarabande, Op. 21, No. 3	Bargiel	2	227
*Zwiegesang, Op. 21, No. 2	Bargiel	2	228
The Troubadour, Op. 122, No. 1	Rohde	2	232
The Glory of God in Nature, Op. 48, No. 4 (Sacred)	Beethoven	2	249
Lullaby, Op. 5, No. 1	O. Dresel	2	294
Bourrée from the Third Suite for Violoncello	Bach	2	302
Minuet from Sonata	Wagner	2	309
Prelude, Op. 28, No. 4	Chopin	2	312
Albumblatt, Op. 35, No. 1	Arthur Bird	3	317
*Her First Fond Hope of Eden Blighted, from the Cantata *Paradise and the Peri* (Sacred)	Schumann	3	322
Nocturne, Op. 2, No. 1	Scholtz	3	336
*Mazurka, Op. 33, No. 3	Chopin	3	342
Chansonette, Op. 2, No. 4	Seidel	3	344
Canzonetta, G major	Hollaender	3	378
*Prelude, Op. 28, No. 15	Chopin	3	386
Close by the Lake She Heard the Moan, from the Cantata *Paradise and the Peri* (Sacred)	Schumann	3	397
*Canzonetta, from the String Quartet in E-flat, Op. 12, No. 2	Mendelssohn	3	412
Woodland Sounds	Ad. M. Foerster	3	425
*Second Gavotte, Op. 81	Godard	3	443
Twilight	Margaret R. Lang	4	473
Starlight	Margaret R. Lang	4	478
Minuet from the Opera *Don Giovanni*	Mozart	4	483
Gavotte from the Opera *Rodrigo*	Handel	4	520
Prelude, Op. 28, No. 20	Chopin	4	544
A Sleigh Ride, Op. 44, No. 9	Kleinmichel	4	551

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Gavotte, Op. 16, No. 3	Godard	4	566
Moment Musical, A major	Scharwenka	4	570
Second Intermezzo, "Twilight"	Henry H. Huss	4	580
*Album Leaf, Op. 66	Grützmacher	4	588
Promenade d'un Solitaire, G major	Heller	4	598
*Postillon, Op. 55, No. 1	Godard	4	612
Mignon, Op. 68, No. 29	Schumann	4	618
Ave Maria, *Das Marienbild* (Sacred)	Schubert	4	624
Romance, Op. 26, No. 1, F major	Rubinstein	5	643
Valse Pittoresque, Op. 50, No. 4	Reinhold	5	646
*Declaration, Op. 31, No. 1	E. R. Kroeger	5	681
Waltz, Op. 12, No. 2	Grieg	5	696
Second Valse, Op. 33, No. 8	Jensen	5	716
Arabesque, Op. 6, No. 2, B minor	Karganoff	5	746
*Valse, Op. 69, No. 1	Chopin	5	747
Country Dance, Op. 33, No. 4	Jensen	5	762
Minuet from the Symphony in C major	Haydn	5	770
In May, Op. 11, No. 1	Voigt	6	820
Spring Song, Op. 68, No. 18	Schumann	6	828
Con Moto Grazioso, Op. 32, No. 8	Bargiel	6	830
*Arabesque, Op. 6, No. 12, G major	Karganoff	6	870
Minuet in G, *Allegretto*	Boccherini	6	908
Folk Dance, Op. 38, No. 5	Grieg	6	918
June Bug, *Humoreske*, Op. 53	W. L. Blumenschein,	7	946
*Thema, Op. 68, No. 42	Schumann	7	970
The Post, Op. 89, No. 13	Schubert	7	976
Arabesque, Op. 6, No. 11	Karganoff	7	980
Soldier's March, Op. 44, No. 7	Kleinmichel	7	1003
*The First Meeting, Op. 53, No. 2	Grieg	7	1016
*Intermezzo, Op. 9, No. 2	Seiss	7	1028
*Mousquetaires, Op. 50, No. 6	Godard	7	1053
*Evening Song, Op. 9, No. 1 (Sacred)	Seiss	7	1062
Consolation	Scarlatti	7	1072
*A Merry Meeting, Op. 33, No. 5	Jensen	8	1124
*Romance, Op. 33, No. 6	Jensen	8	1126
*"Chopin," Op. 66, No. 2	Godard	8	1131
*Cheerfulness, Op. 12, No. 1	Büchner	8	1136
Norwegian, Op. 12, No. 6	Grieg	8	1138

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*Album Leaf, Op. 28, No. 2	Grieg	8	1156
Russian Romance, Op. 56, No. 2	Damm	8	1164
Song on New Year's Eve, Op. 68, No. 36	Schumann	8	1196
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*Marcel, Op. 66, No. 6	Godard	9	1259
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"Oh Isis and Osiris," Chorus from the Opera *The Magic Flute*	Mozart	9	1396
Minuet from the String Quartet, *The Emperor*	Haydn	9	1402
Patriotic Song, Op. 12, No. 8	Grieg	10	1421
Song Without Words	Zocher	10	1446
Valse Pittoresque, Op. 50, No. 8	Reinhold	10	1472
*Moment Musical, Op. 94, No. 2	Schubert	10	1490
*Moment Musical, Op. 94, No. 3	Schubert	10	1494
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Country Dance, Op. 33, No. 17	Jensen	10	1532
Evening Song, Op. 33, No. 20 (Sacred)	Jensen	10	1538

MODERATELY EASY TO MEDIUM

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Scherzino from the *Faschingsschwank*, Op. 26	Schumann	1	70
Air de Ballet, Op. 26, No. 3	Jadassohn	1	118
Berceuse, Op. 15	Galeotti	2	240
"But the Lord is Mindful of His Own," from the Oratorio *St. Paul* (Sacred)	Mendelssohn	2	292
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Melody, Op. 13, No. 9	Holten	3	440
Arietta, Op. 12, No. 1	Grieg	4	587
Intermezzo, C major	Haydn	4	592
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Scherzino, F major	Bendix	5	776
Romance from the Piano Duet, Op. 3	Weber	6	906
Convivial Song, Op. 68, No. 33	Schumann	6	932
Tre Giorni, Air de Pergolese	Thalberg	7	986
Scheherazade, Op. 68, No. 25	Schumann	7	1022
Barcarole, G major	J. F. Nagel	7	1033
Minuet, Op. 33, No. 11	Jensen	8	1194
Arabesque, Op. 6, No. 7	Karganoff	8	1227
Gavotte, Op. 21, No. 2	Gerrit Smith	9	1357
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Sailor's Song, Op. 68, No. 30	Schumann	9	1386

MEDIUM

Pierrot, Op. 34, No. 1	Arthur Foote	1	5
Pastorale, F major, allegro moderato	Scarlatti	1	46
*An Indian Tale, Op. 107, No. 2	Loewe	1	63
Romance from the *Faschingsschwank*, Op. 26	Schumann	1	68
Barcarole, Op. 34, No. 3	Reinhold	1	88
Mazurka, Op. 50, No. 2	Chopin	1	134
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Momento Scherzando, Op. 25	Emil Liebling	2	268
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VICTORIA GAVOTTE	Tito Mattei	5	648
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MINUET from the String Quartet in G	Mozart	5	658
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GYPSY CHORUS from the Opera *Preciosa*	Weber	5	668
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DECLARATION, Op. 31, No. 1	E. R. Kroeger	5	681
MINUET from the Symphony in D	Mozart	5	700
NOCTURNE, Op. 34, No. 1	Reinhold	5	702
MARCHE HÉROIQUE, Op. 40, No. 2	Schubert	5	706
MOONLIT NIGHT, Op. 29, No. 5	Schytte	5	711
SHEPHERD'S SONG, Op. 23, No. 1	Schulhoff	5	722
SONGE D'AMOUR, Op. 68, No. 2	Constantin Sternberg,	5	739
NOCTURNE, Op. 8, No. 1	Gutmann	5	778
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CLAVIERSTÜCK, Andante tranquillo	Drobisch	6	822
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Marquis et Marquise, Op. 50, No. 3	Godard	7	1014
Fisherman's Serenade, Op. 72, No. 1	Vogt	7	1025
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Romance — Scène d'Amour, Op. 61, No. 2	Wilson G. Smith	7	1045
Evening Song, Op. 9, No. 1 (Sacred)	Seiss	7	1062
How Happy are the Holy Spirits, from the Cantata *Paradise and the Peri* (Sacred)	Schumann	7	1065
*The Miller and the Stream, Op. 25, No. 19	Schubert	7	1068
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Hungarian, Op. 33, No. 13	Jensen	9	1286
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Huntsman's Song, Op. 33, No. 14	Jensen	9	1332
The Black Domino, Op. 55, No. 3a	Godard	9	1344
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Ballo from the Opera *Preciosa*	Weber	10	1502
Hunters' Chorus from the Opera *Der Freischütz*	Weber	10	1504
A Moment of Happiness	Hardt	10	1506
Valses Nobles, Op. 77	Schubert	10	1521
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March from the Piano Duets, Op. 3	Weber	10	1536
Air from the Opera *Euryanthe*	Weber	10	1539
Entrance, from the *Forest Scenes*, Op. 82, No. 1	Schumann	10	1544
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MEDIUM TO MODERATELY DIFFICULT

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Arthur Foote

ARTHUR FOOTE

ARTHUR FOOTE was born March 5, 1853, in Salem. He began as a boy the study of music and at the age of fifteen joined the harmony class under Stephen A. Emery at the New England Conservatory of Music, continuing these studies during his preparation for college.

He entered Harvard in 1870, and graduated in 1874. While in college he took the courses of Prof. John K. Paine, and immediately on his graduation began lessons on the pianoforte and organ with B. J. Lang, and in counterpoint, canon, free composition, and fugue with Prof. Paine, receiving the degree of A. M. in music in 1875.

He has been organist at the First Unitarian Church, Boston, since 1878.

His first publicly performed composition was a trio for the pianoforte, violin, and violoncello in C minor, Op. 5, which he brought out in 1882. This composition has been on many concert programmes in this country, and was played in 1887 at the Saturday Popular Concerts in London. During the season of 1890 his sonata in G minor for piano and violin was played at the Kneisel Concerts in Boston, and in February, 1891, the same organization brought out his quartet for pianoforte and strings in C major, Op. 23.

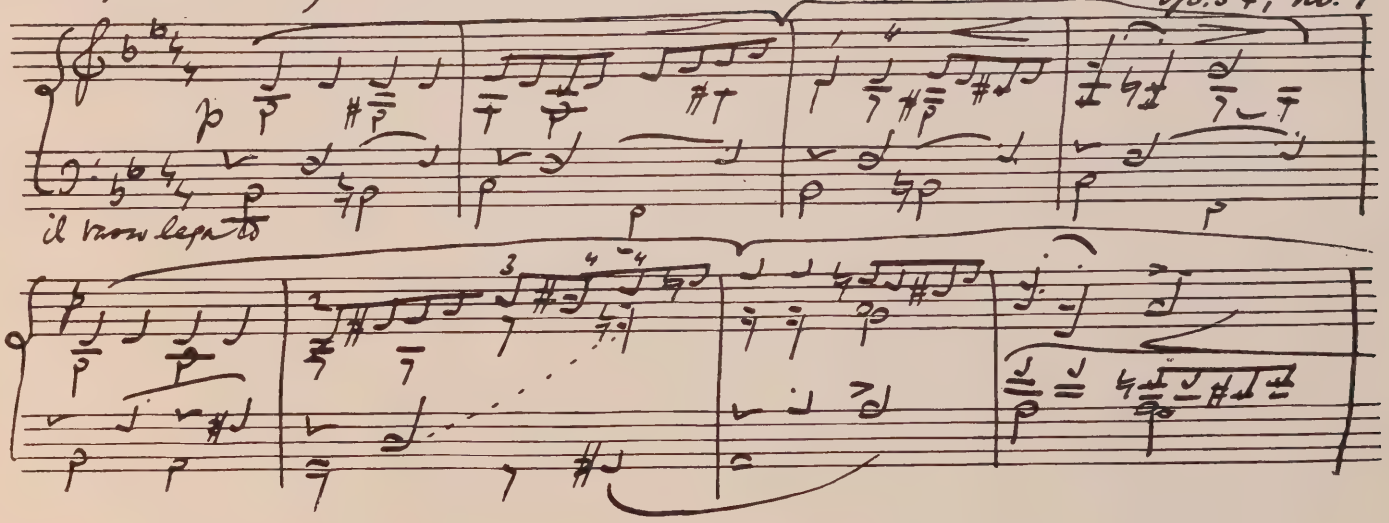
A suite in E major for strings, Op. 12, was his first orchestral work, and was first played by the Boston Symphony Orchestra at a Young People's Popular Concert, in May, 1886; afterwards in Chicago, New York, London, and at the World's Fair Concerts in 1893.

In 1887 his overture for orchestra, *In the Mountains*, was given at one of the Boston Symphony Concerts, under Gericke. This same overture was also produced at the Concert of American Music at the Paris Exhibition in 1889, at Aren's Concerts of American Compositions at Berlin and other places in Germany in 1891, besides, perhaps, at a dozen or so concerts in this country. In 1889 a second suite for strings was also performed by the Boston orchestra, and also, in 1891, *Francesca da Rimini*, a symphonic prologue.

His other larger compositions are: Concerto for violoncello and orchestra in G minor, Op. 33; two string quartets, in G minor, Op. 4, and in E major, Op. 32; two suites for piano, in D minor, Op. 15, and C minor, Op. 30; suite in E major for a string orchestra, Op. 63, and a pianoforte trio, Op. 65, both published in 1909; *The Farewell of Hiawatha*, a ballad for men's chorus, baritone solo, and orchestra; *The Wreck of the Hesperus* and *The Skeleton in Armor*, two ballads for mixed chorus and orchestra. In addition to these are a number of piano compositions, about thirty songs, and compositions for church uses. In 1905 he published "Modern Harmony in its Theory and Practice," and in 1907 he collaborated with Walter R. Spalding in the publication of a key to the 501 exercises contained in "Modern Harmony." He also wrote in 1908 a "Theory of Music."

Grazioso (♩= 112) — Pierrot —

Arthur Foote
Op. 34, No. 1



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MODERATELY DIFFICULT TO DIFFICULT

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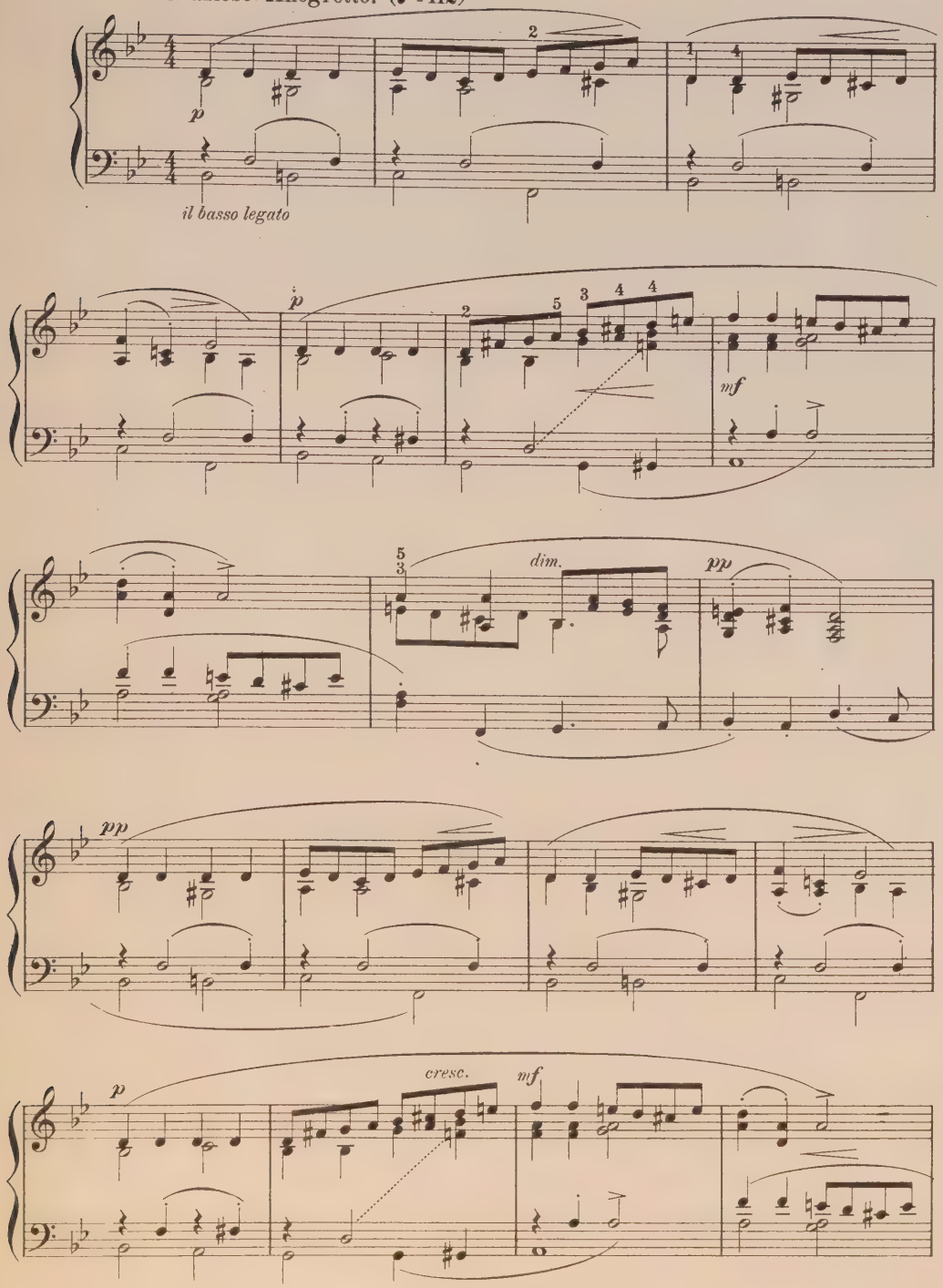
I.
Pierrot.

Grazioso: Allegretto. (♩ = 112)

ARTHUR FOOTE Op. 34, №1



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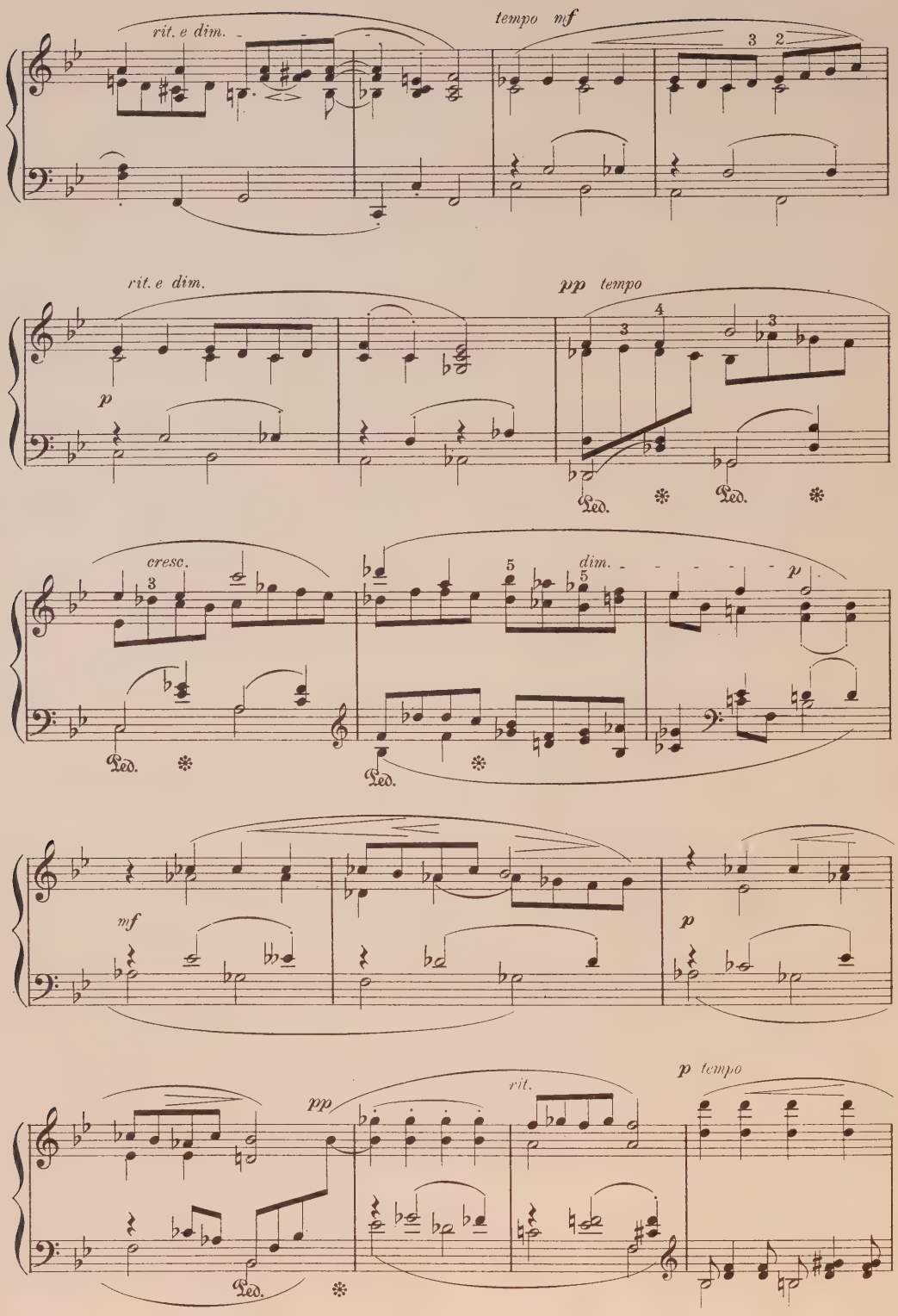
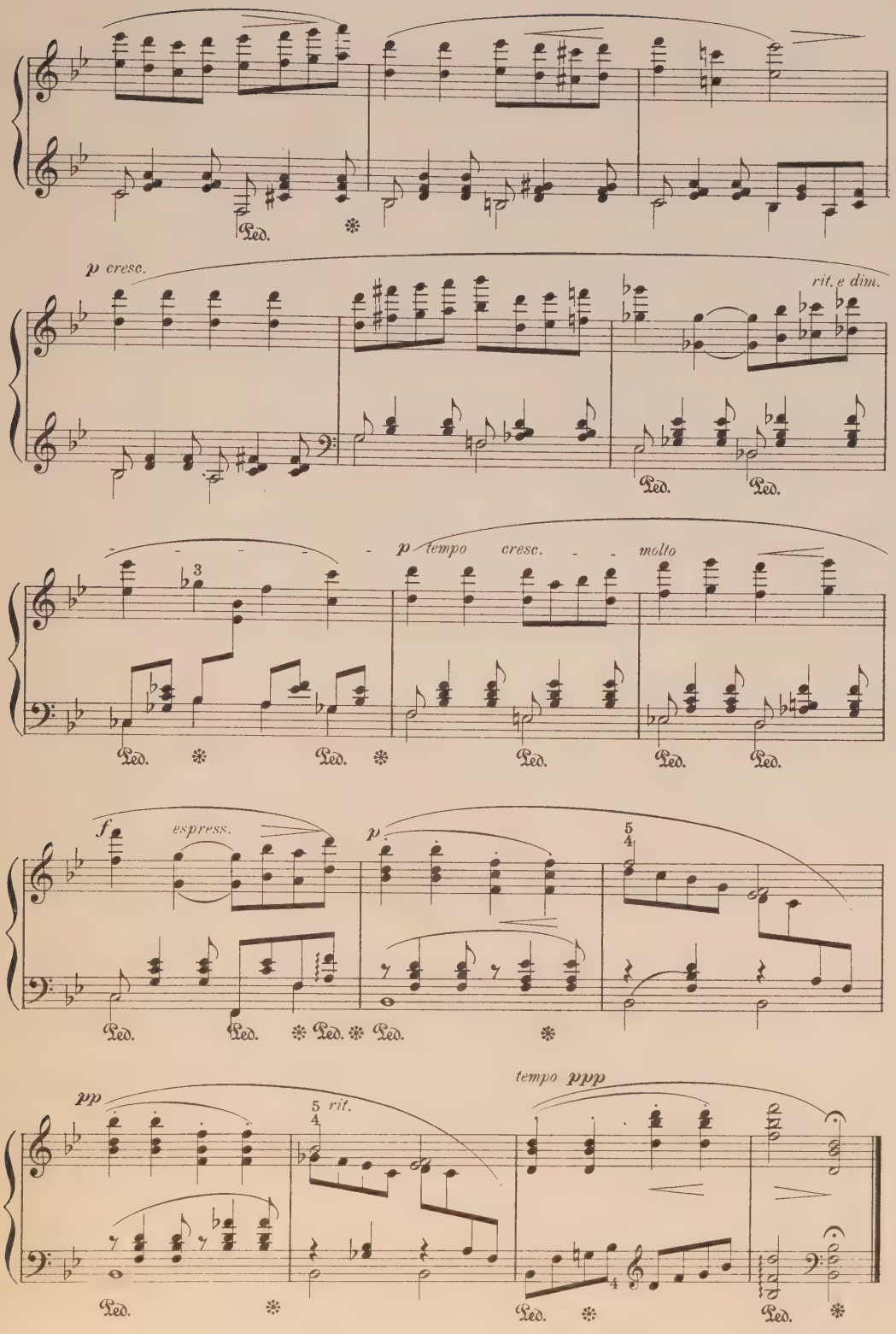
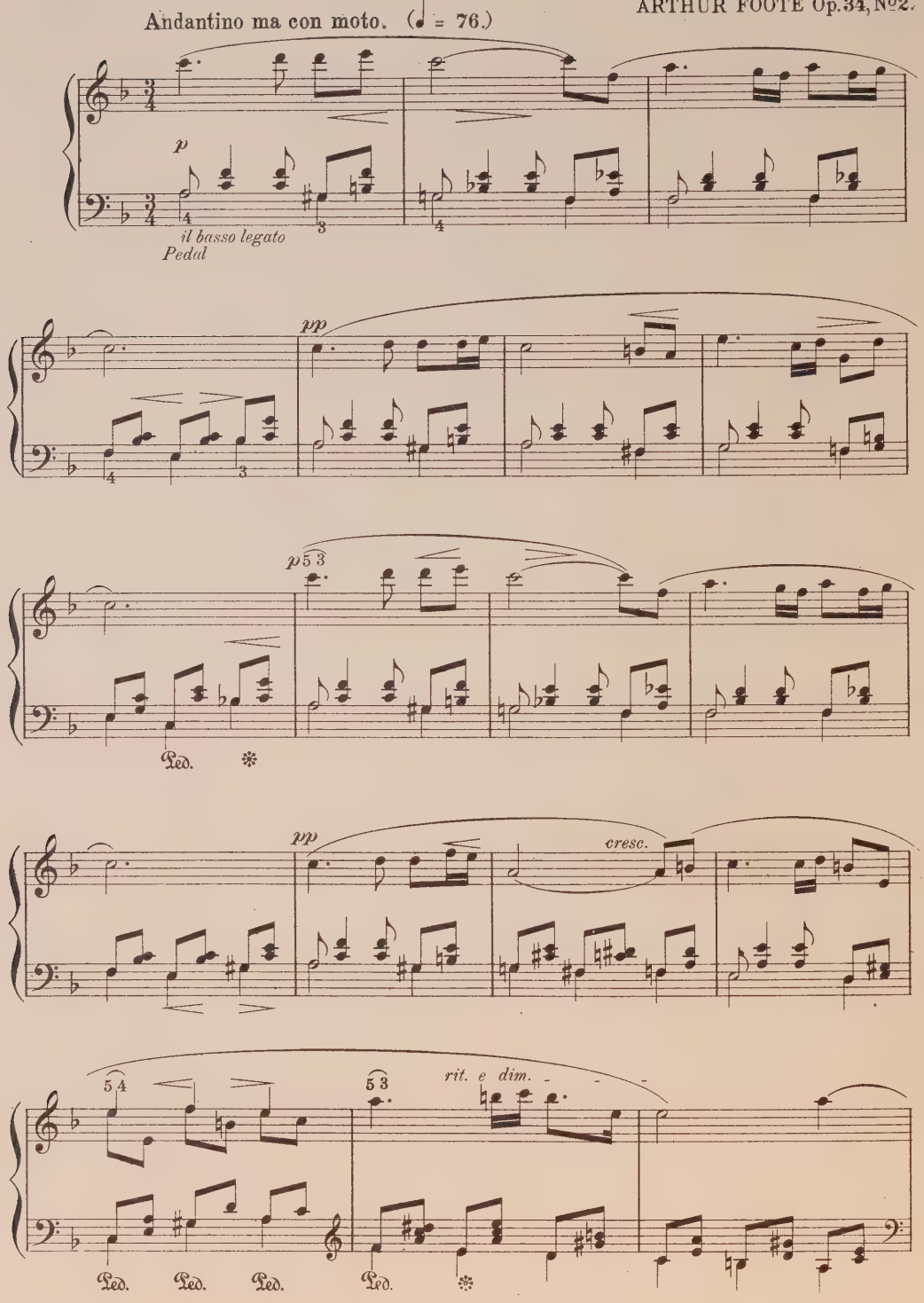

rit. e dim.
tempo mf
rit. e dim.
pp tempo
p
cresc.
dim.
p
mf
p
p tempo
pp
rit.
Ped.


p cresc.
rit. e dim.
p tempo cresc. molto
f espress.
p
pp
5 rit.
tempo ppp
Ped.

II.
Pierrette.

ARTHUR FOOTE Op. 34, No. 2.



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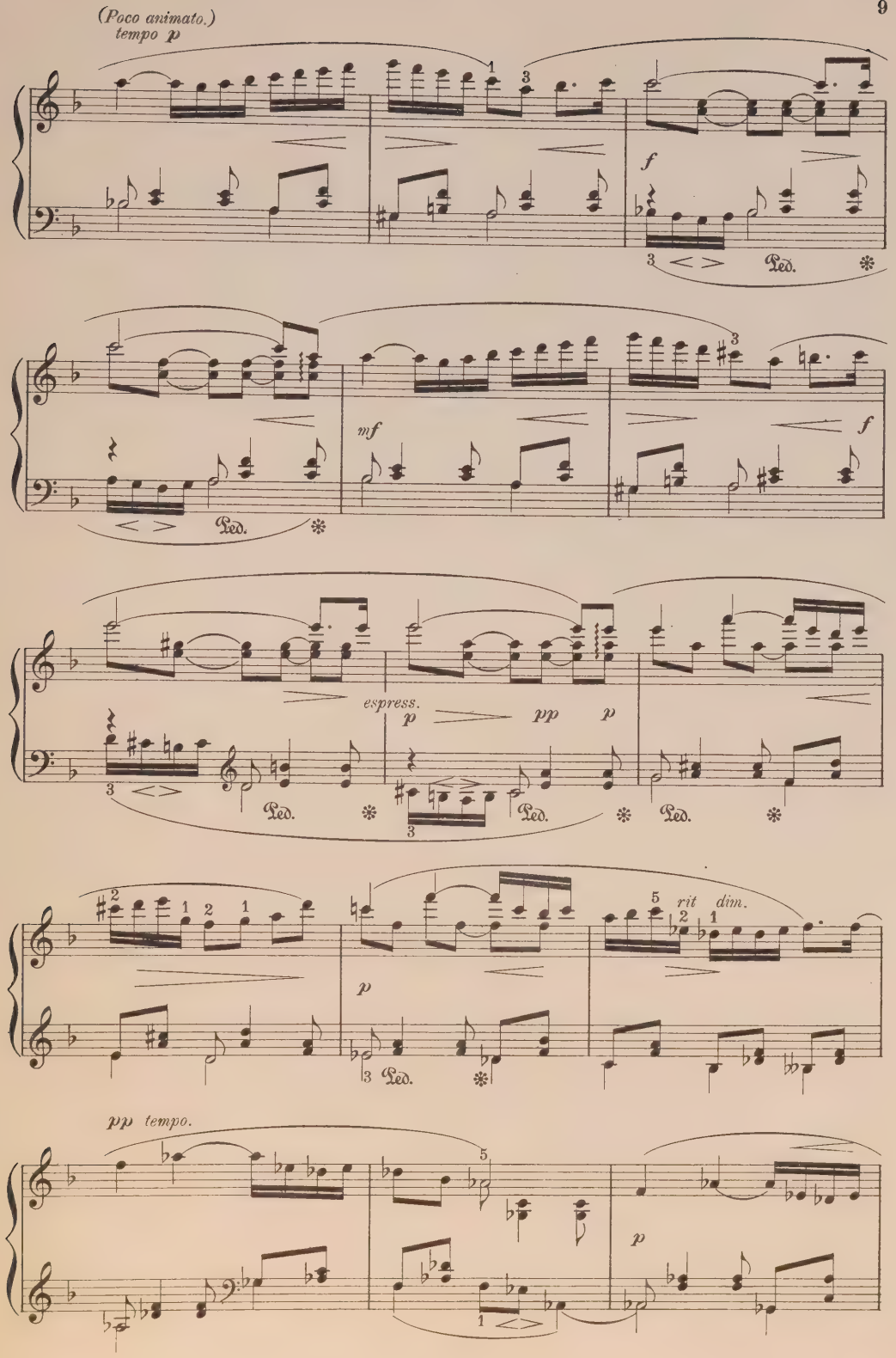
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mf
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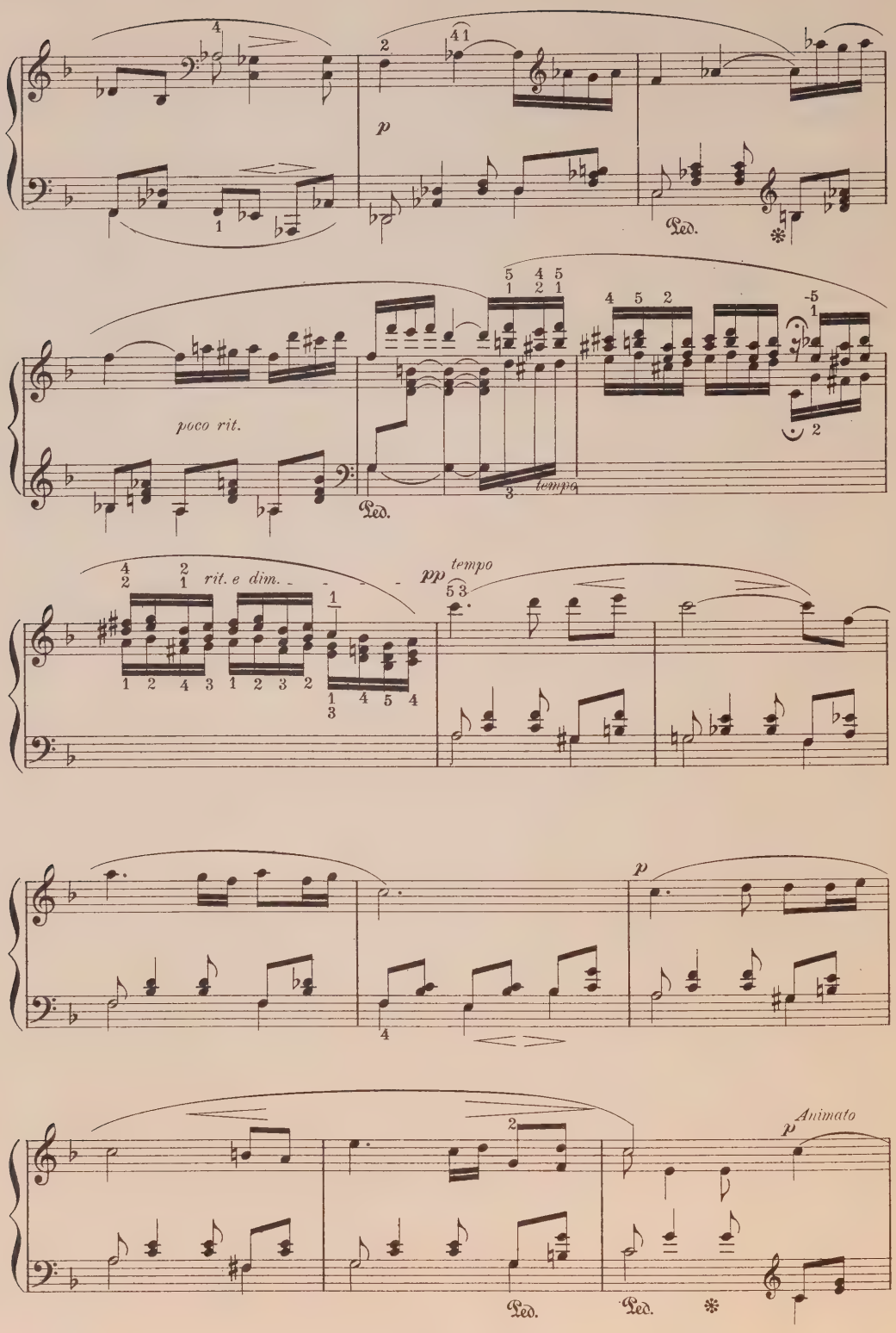
p
rit
dim.
pp tempo.


p
Ped.
poco rit.
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rit. e dim.
pp
tempo
p
Animato
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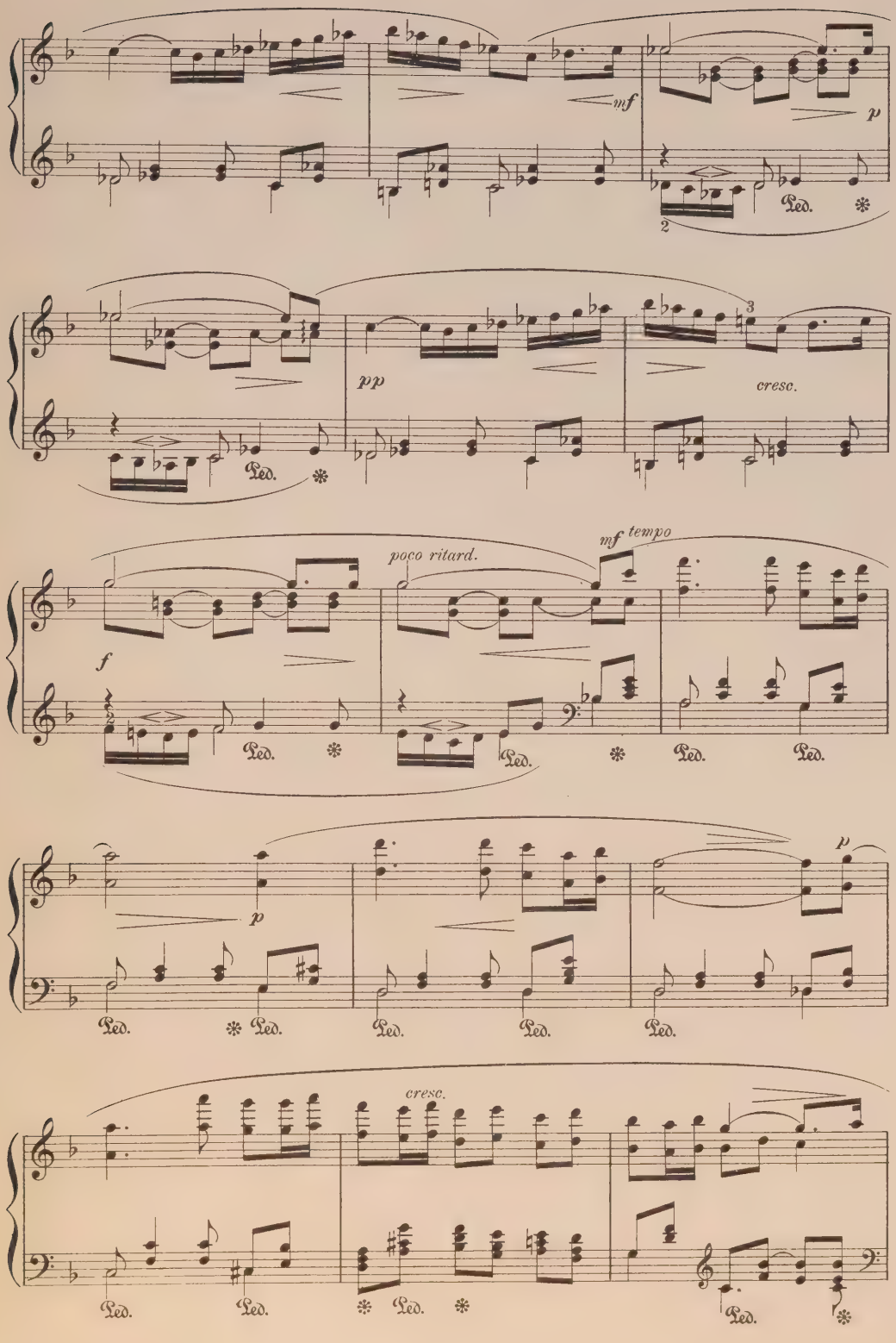
Ped.
Ped.


mf
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cresc.
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mf tempo
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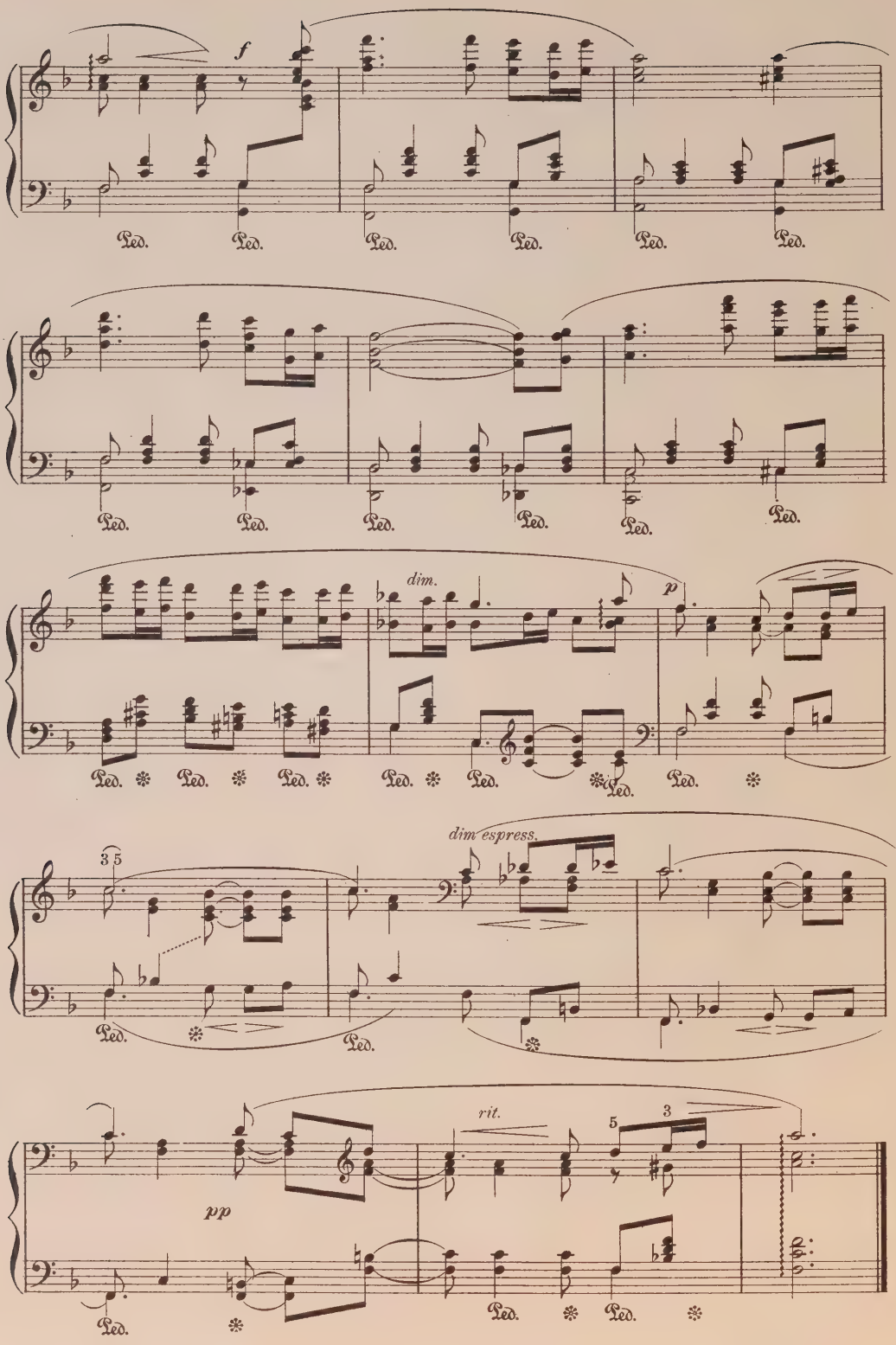
cresc.


f
Ped.
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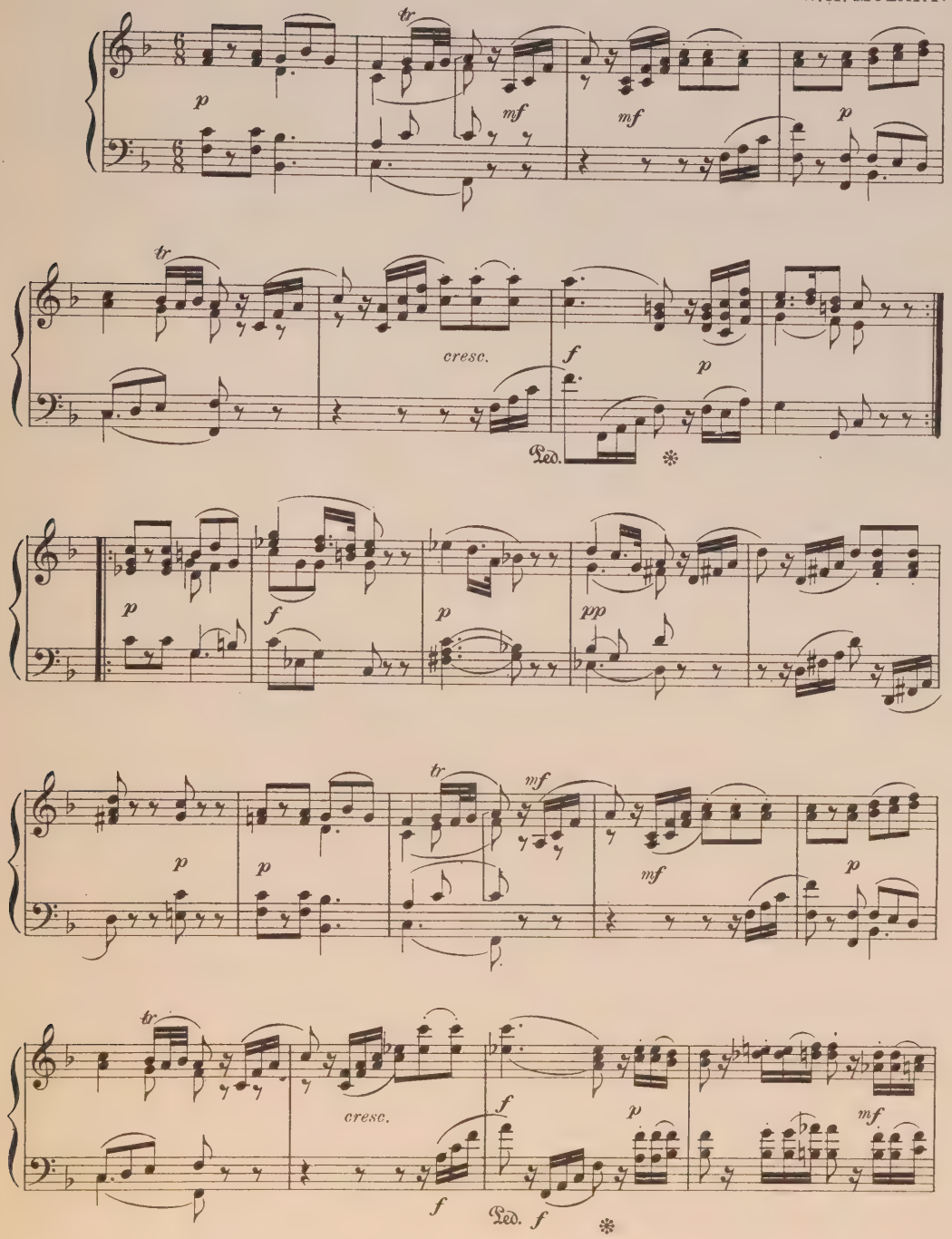
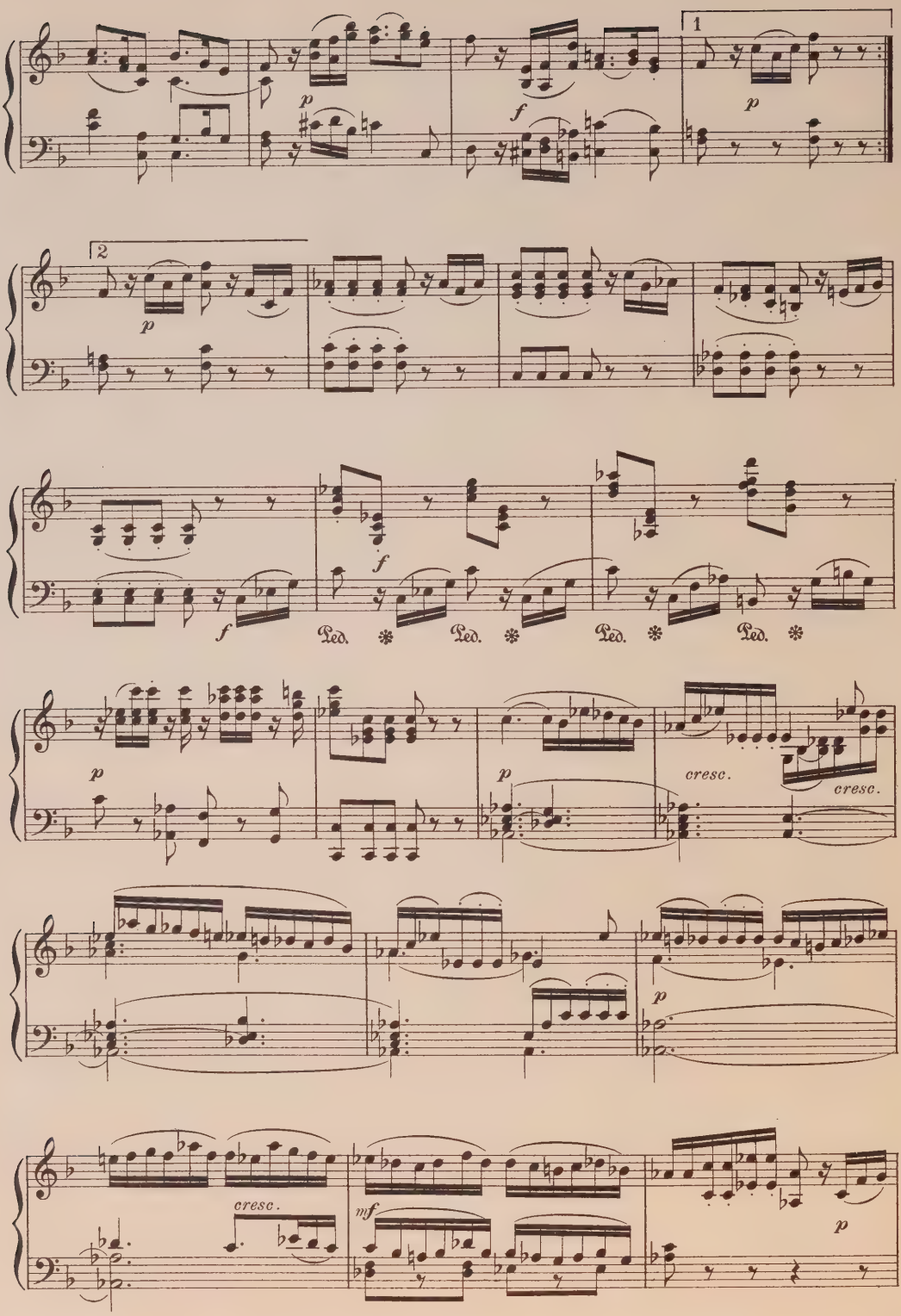
Andante

from the

STRING QUARTET in D MINOR.

W. A. MOZART.




1
2
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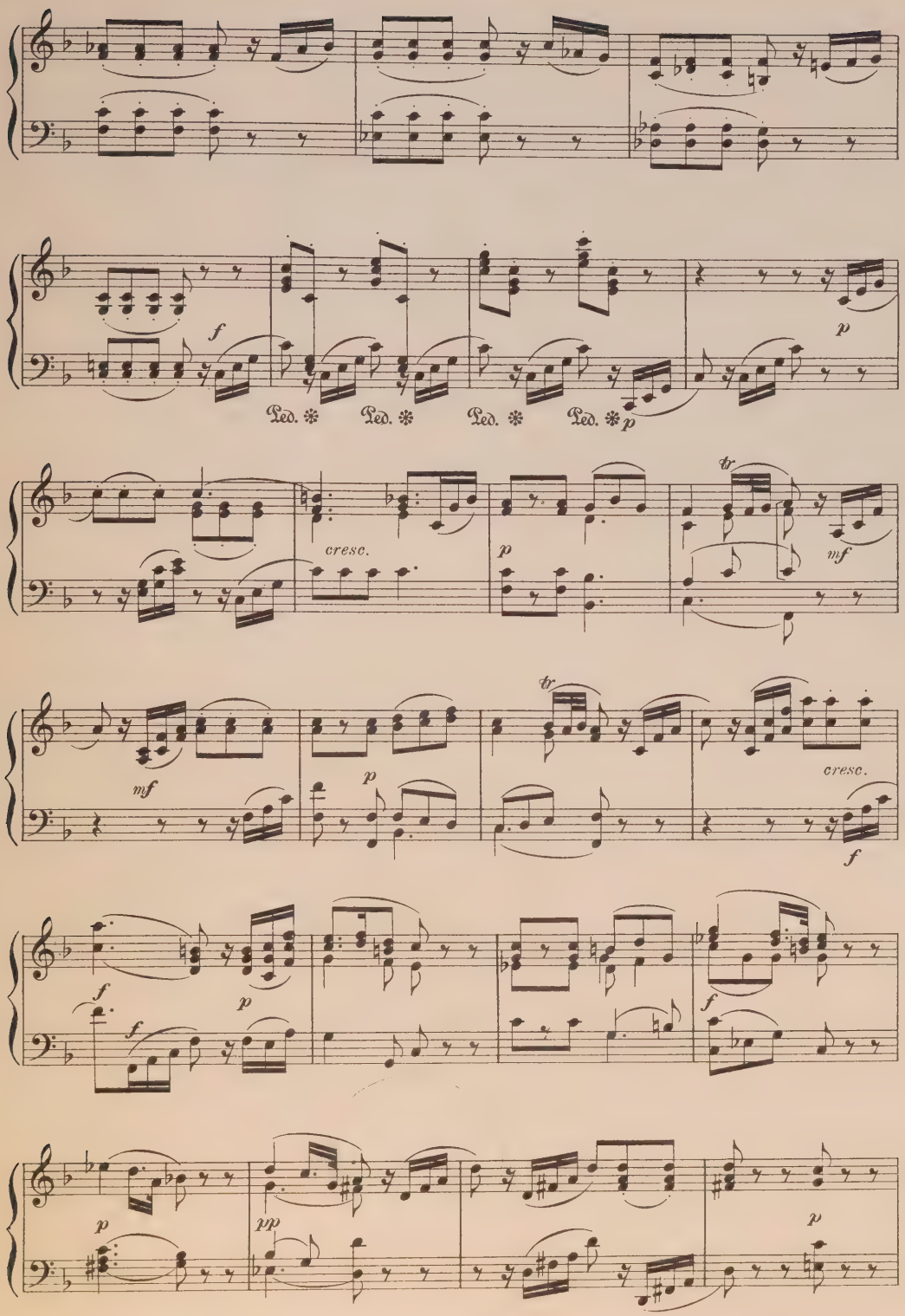
f
Ped. * Ped. * Ped. * Ped. *
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cresc.
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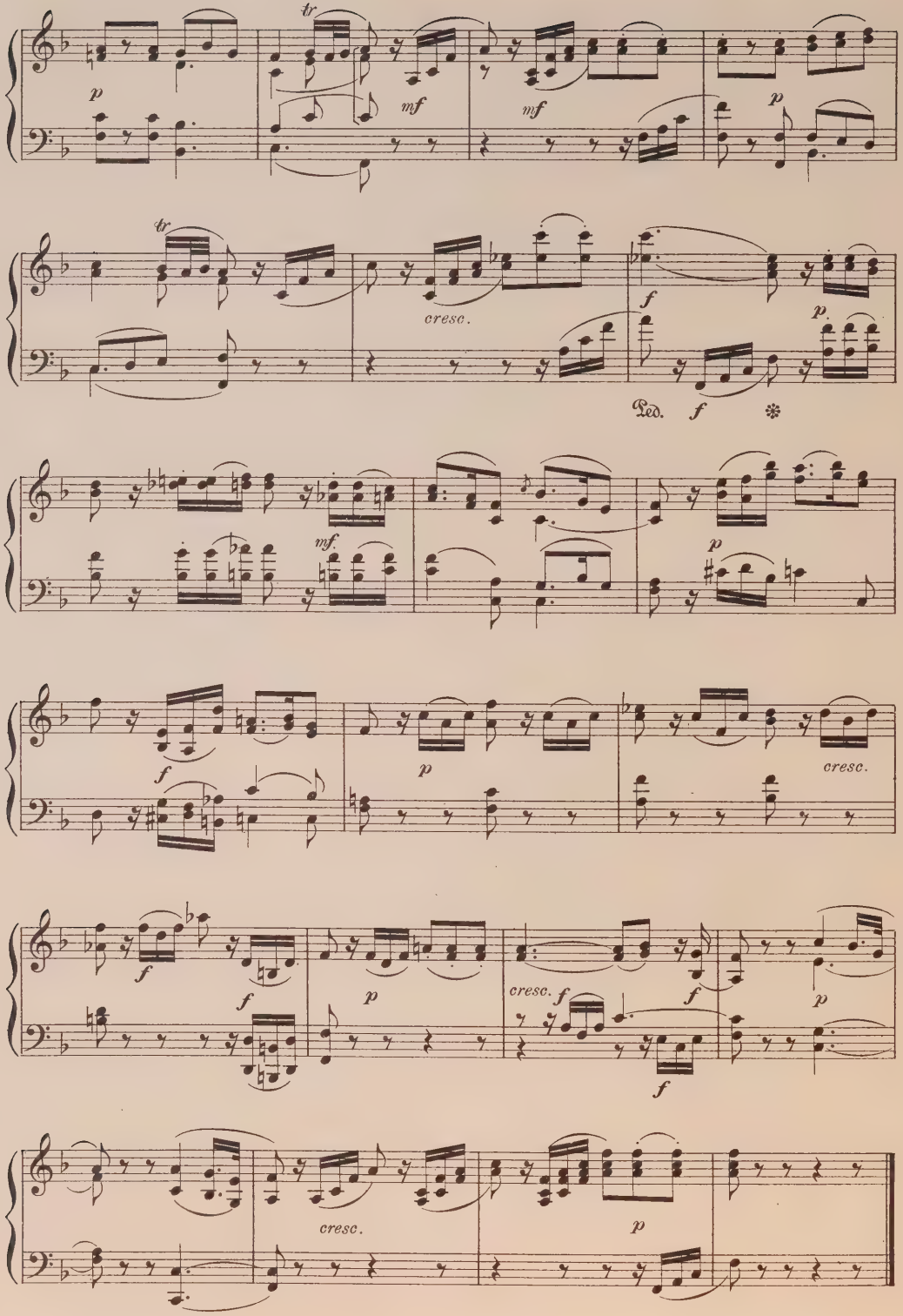
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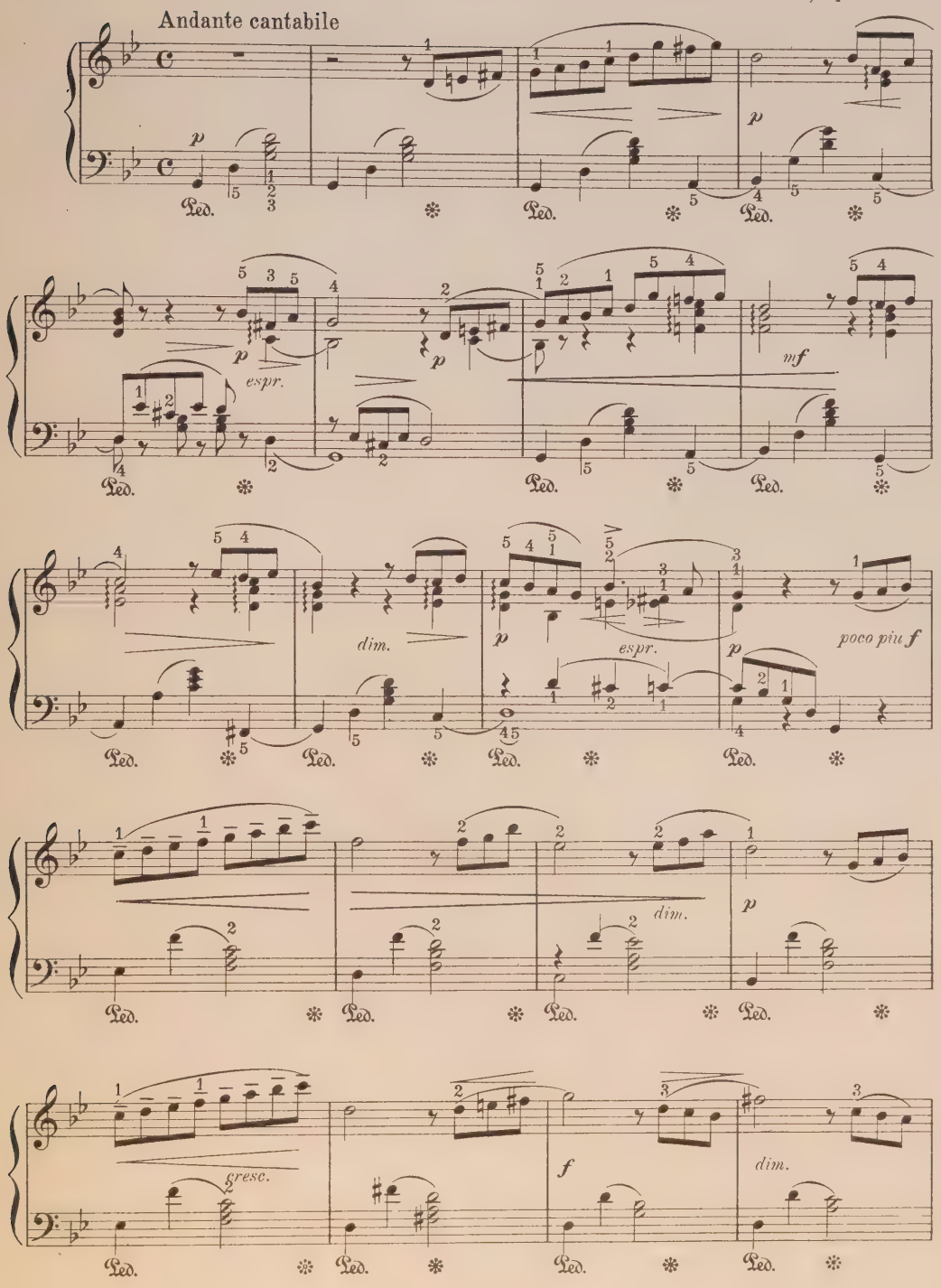
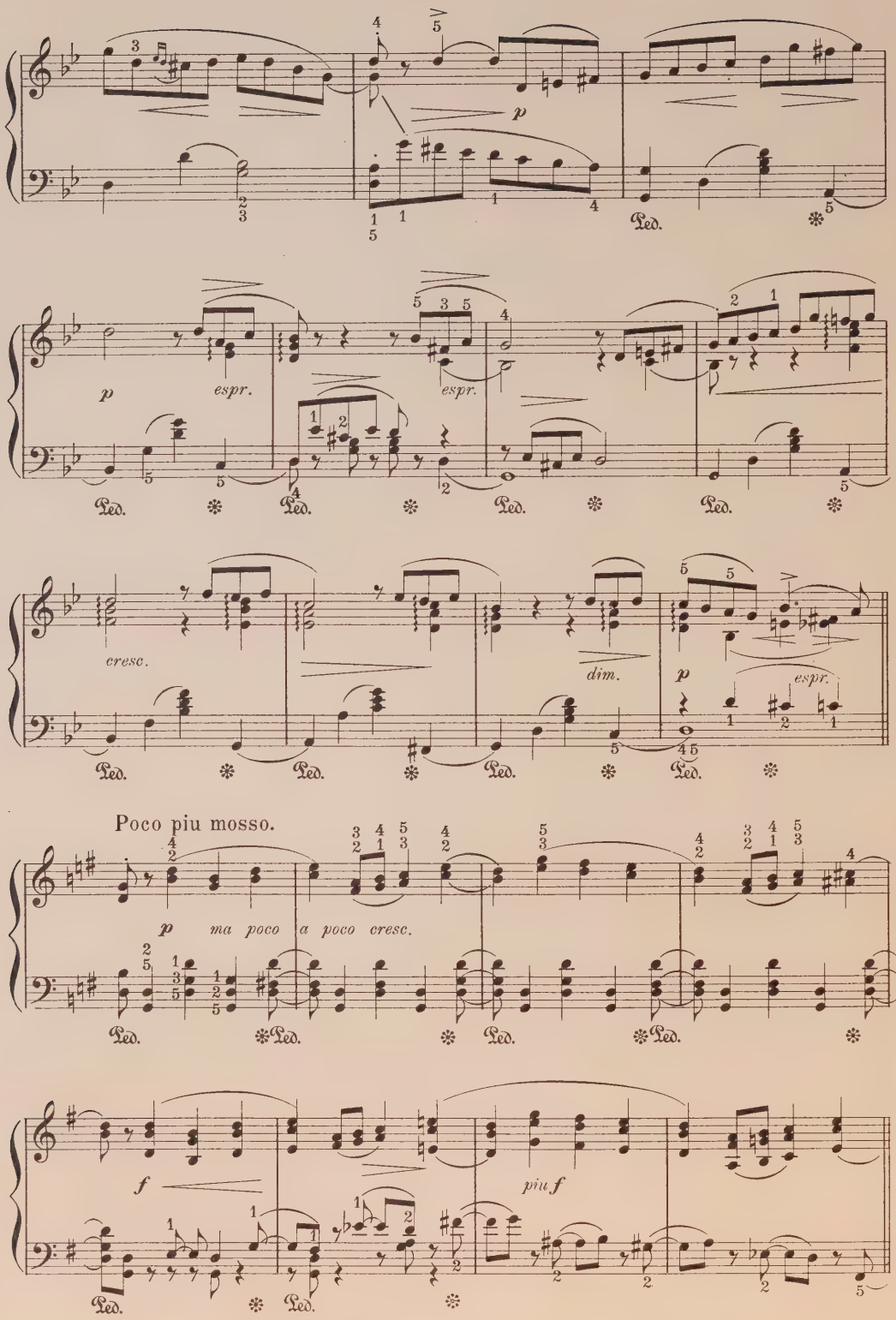
June.

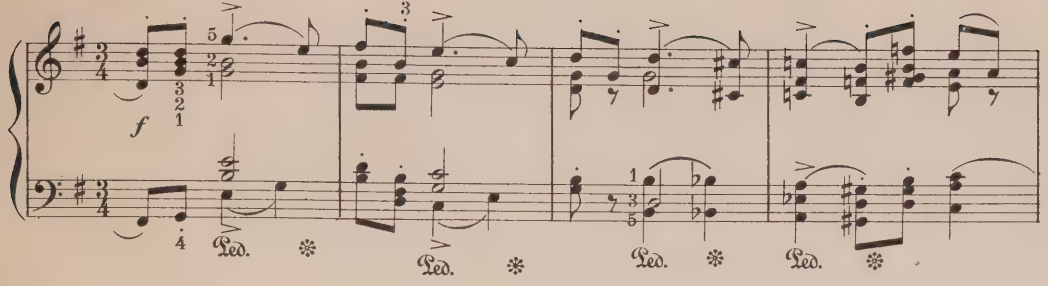
BARCAROLE.

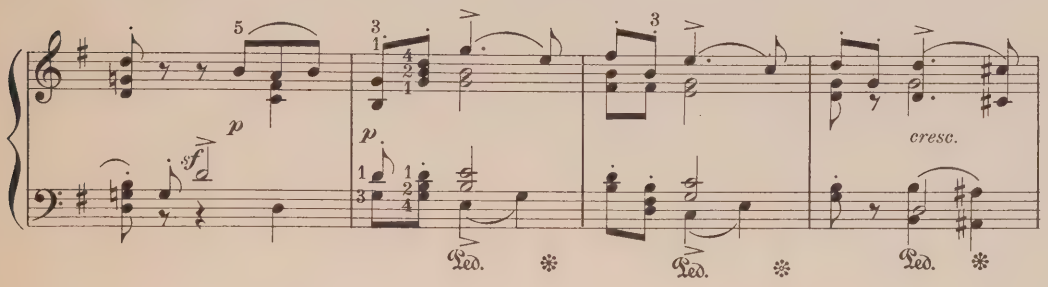
P. TSCHAÏKOWSKY, Op. 37. №6.

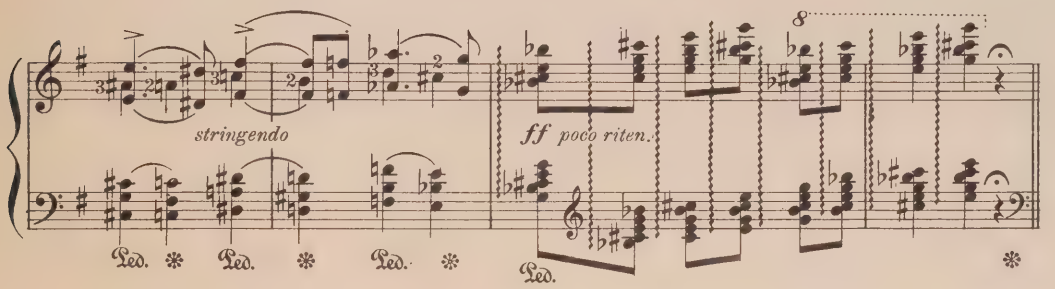



p
p
espr.
espr.
cresc.
dim.
p
espr.
Poco piu mosso.
p
ma poco a poco cresc.
f
piu f
Ped.

Allegro giocoso.

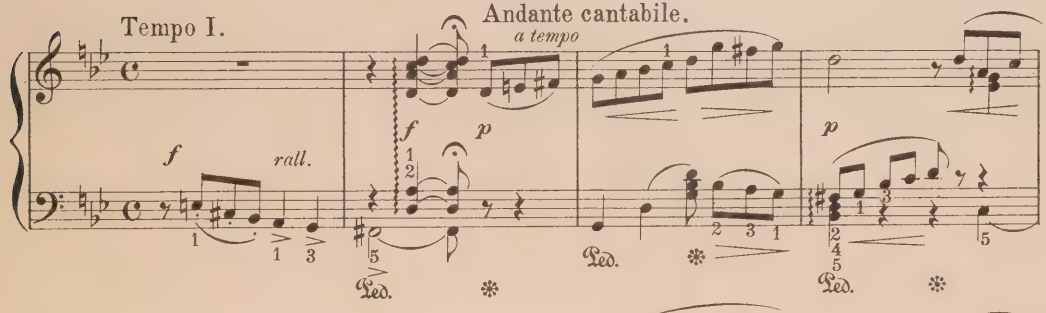


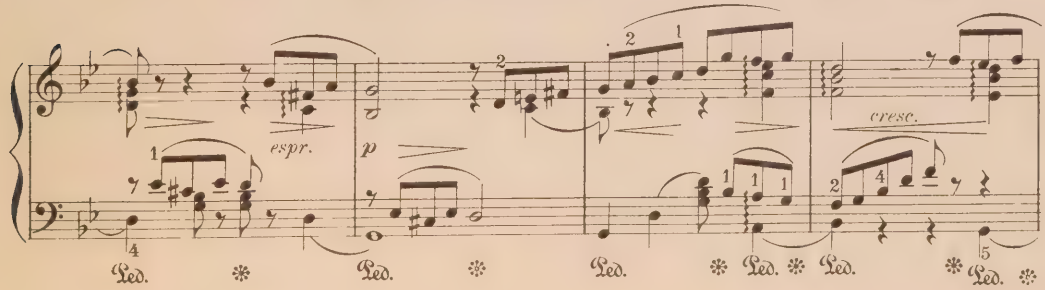


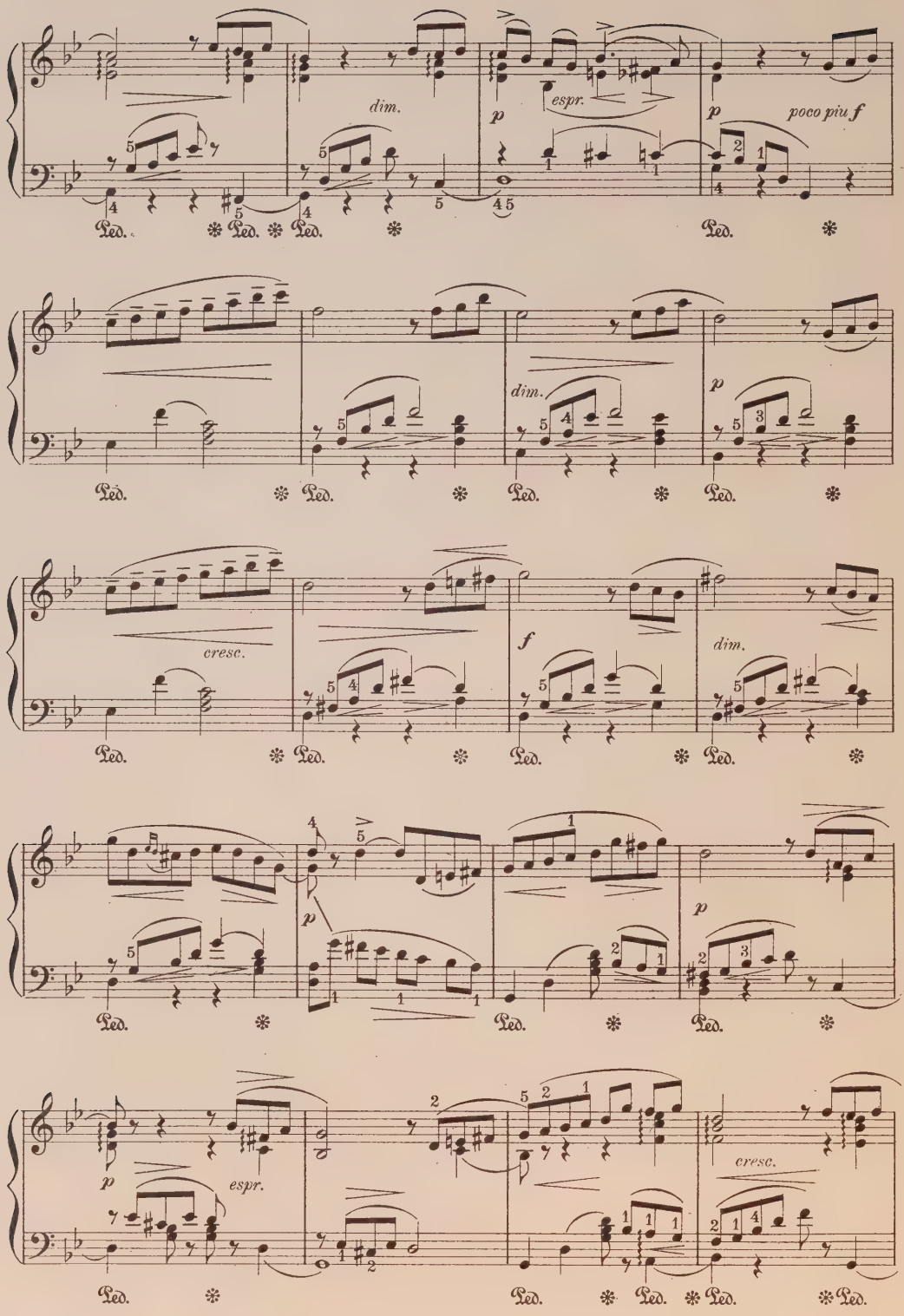


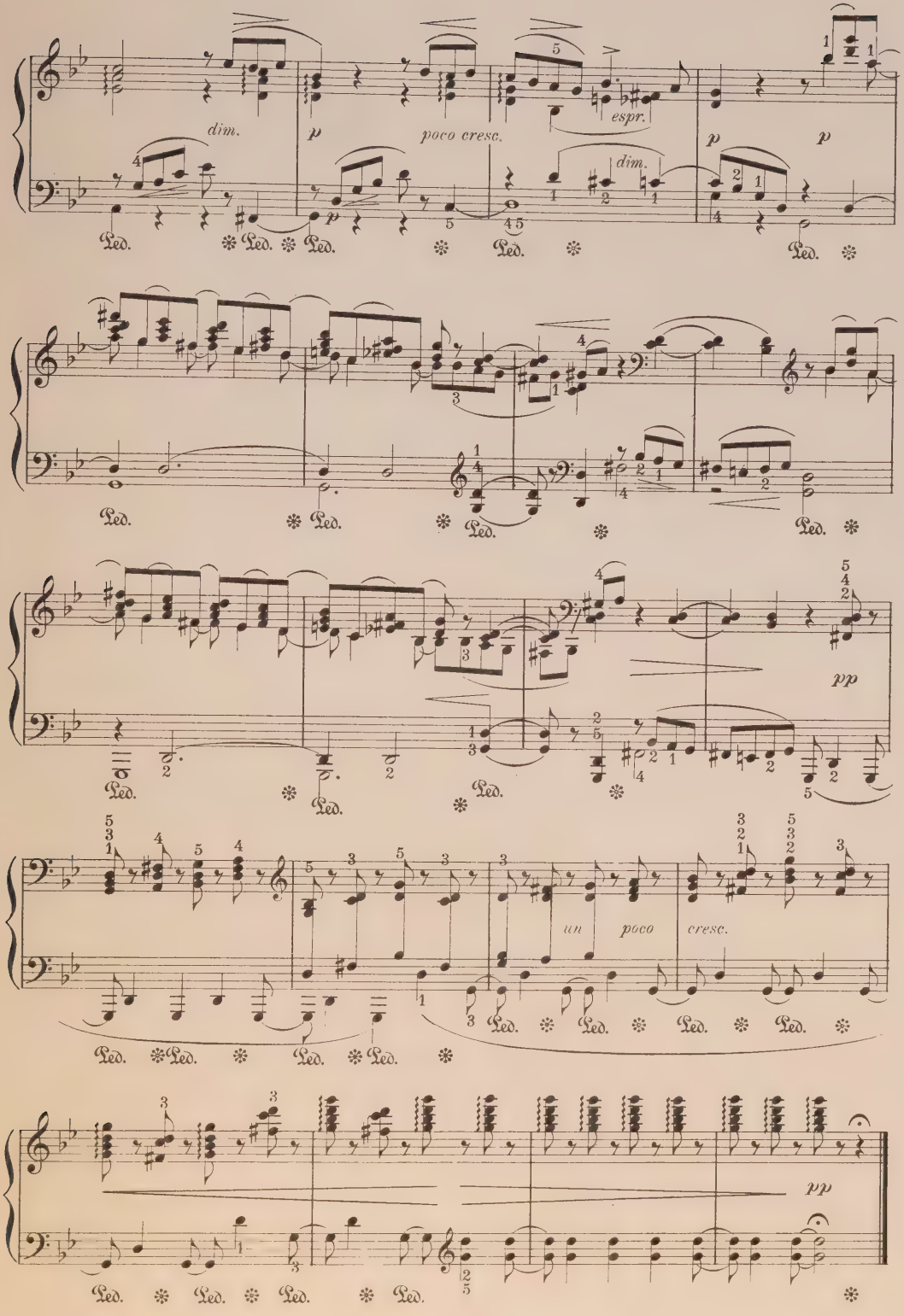
Tempo I.

Andante cantabile.





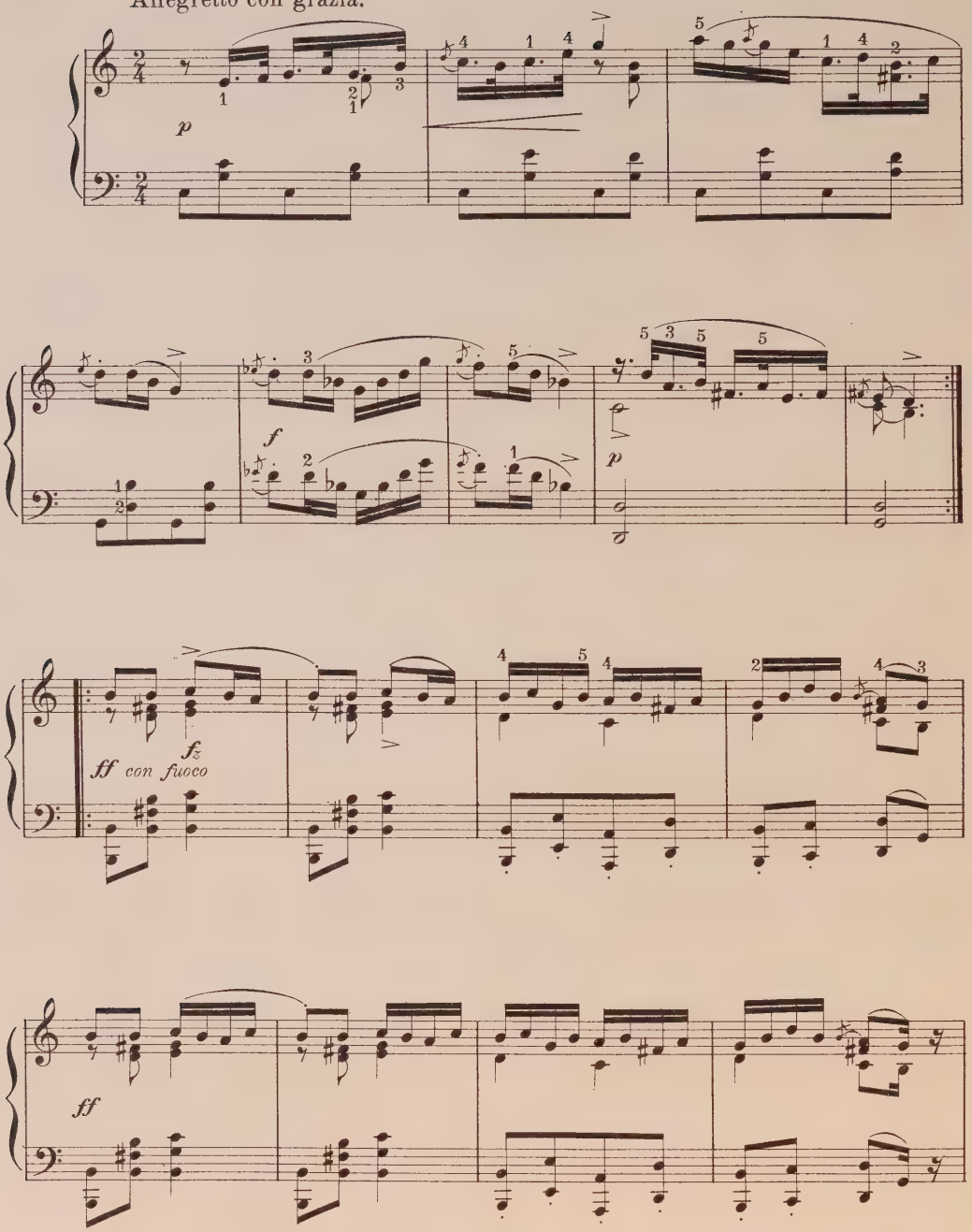

dim.
espr.
poco più f
cresc.
dim.
espr.
cresc.

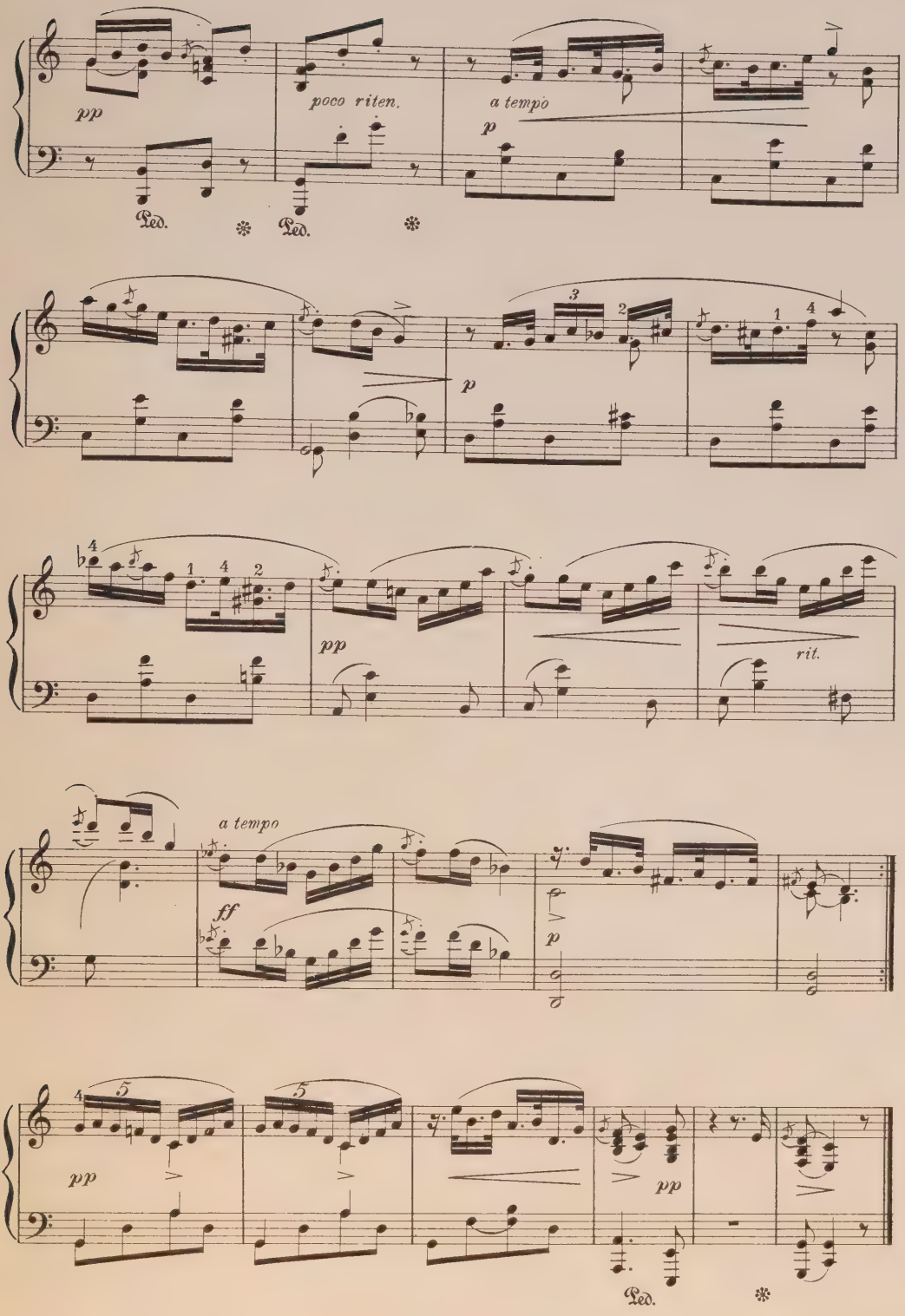

dim.
p
poco cresc.
espr.
dim.
p
p
Led.
pp
un poco cresc.
pp

Humoreske.

E. GRIEG Op. 6. № 3.

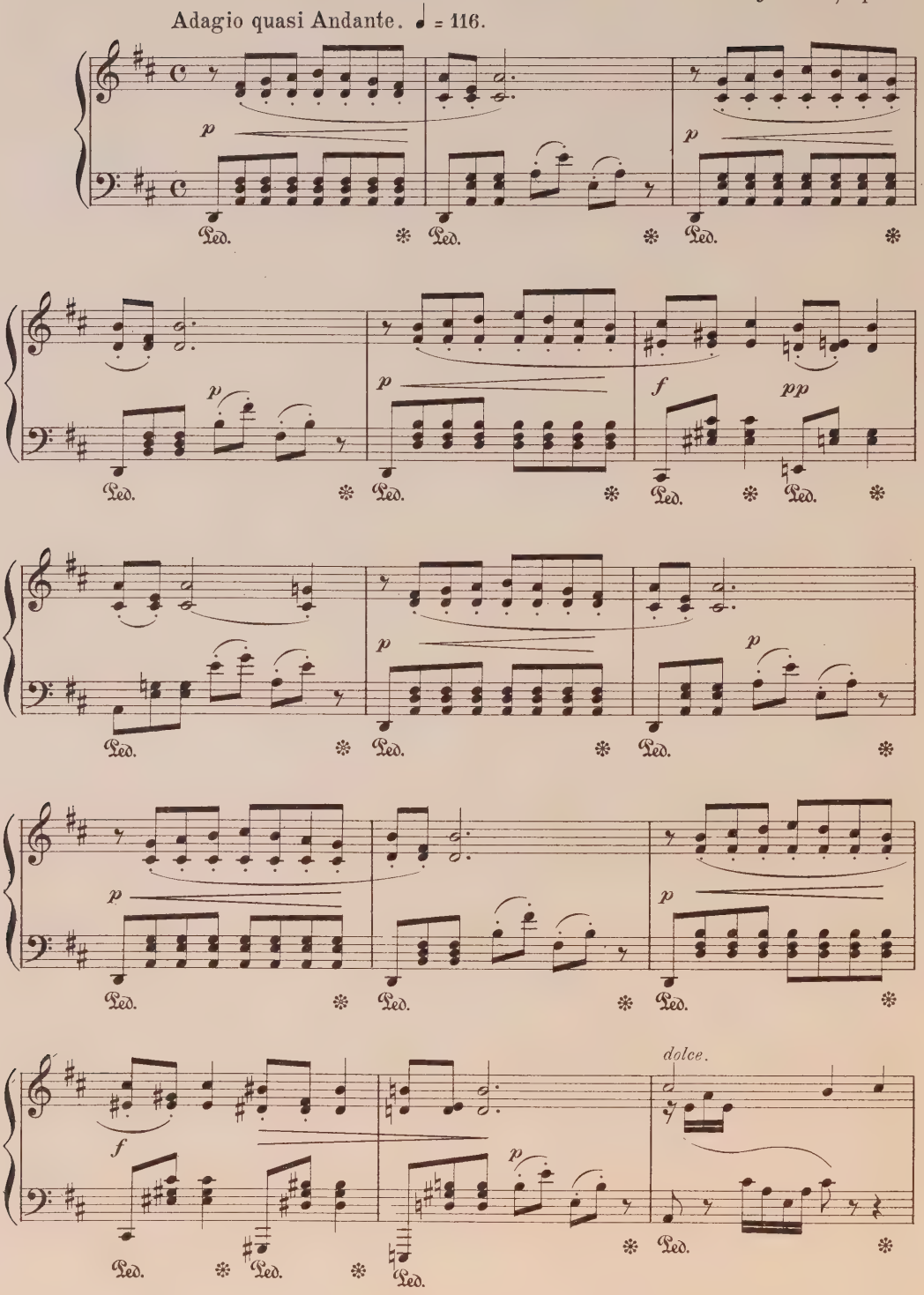
Allegretto con grazia.

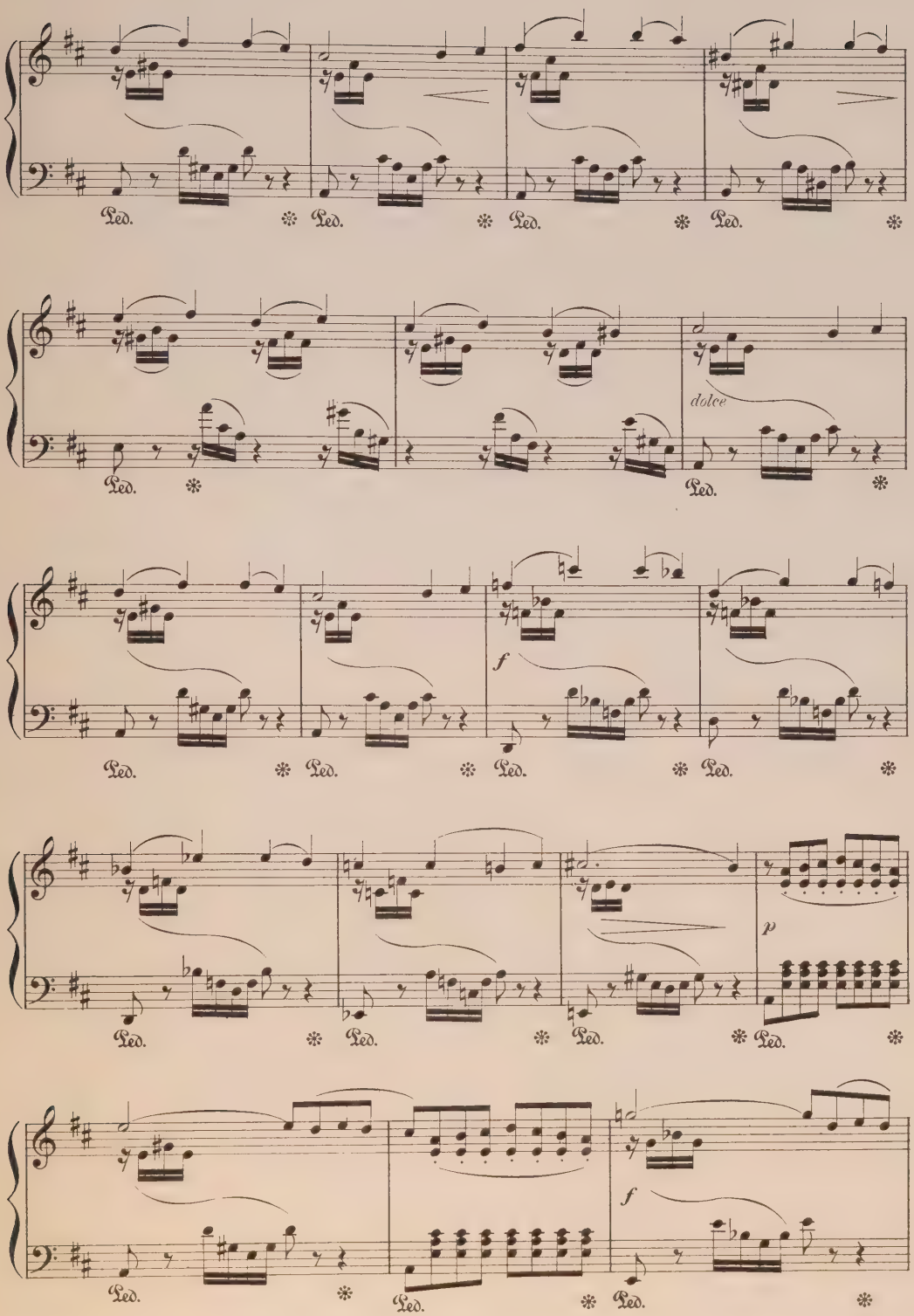


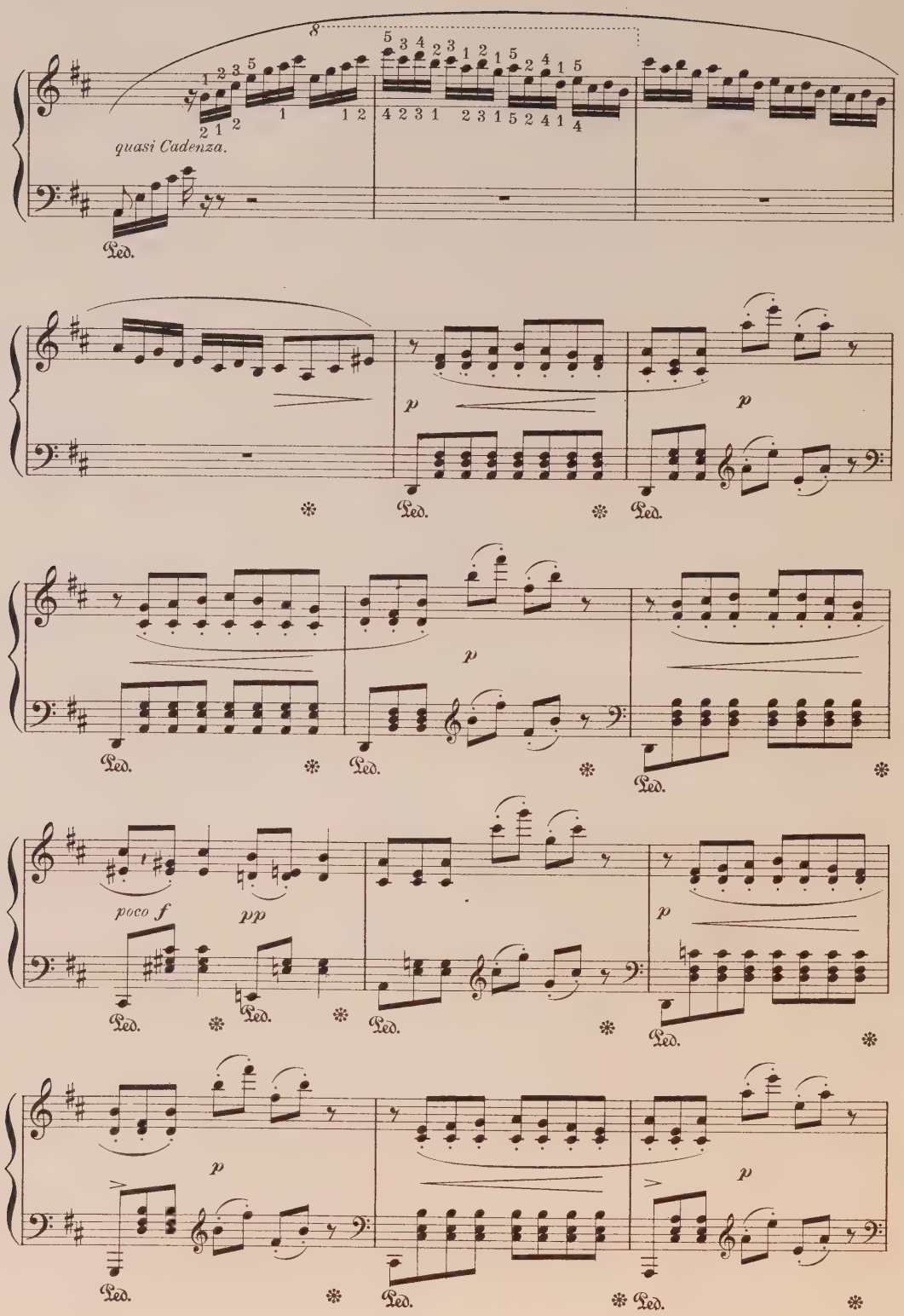

pp
poco riten.
a tempo
p
Ped.
Ped.
p
pp
rit.
a tempo
ff
p
pp
pp
Ped.

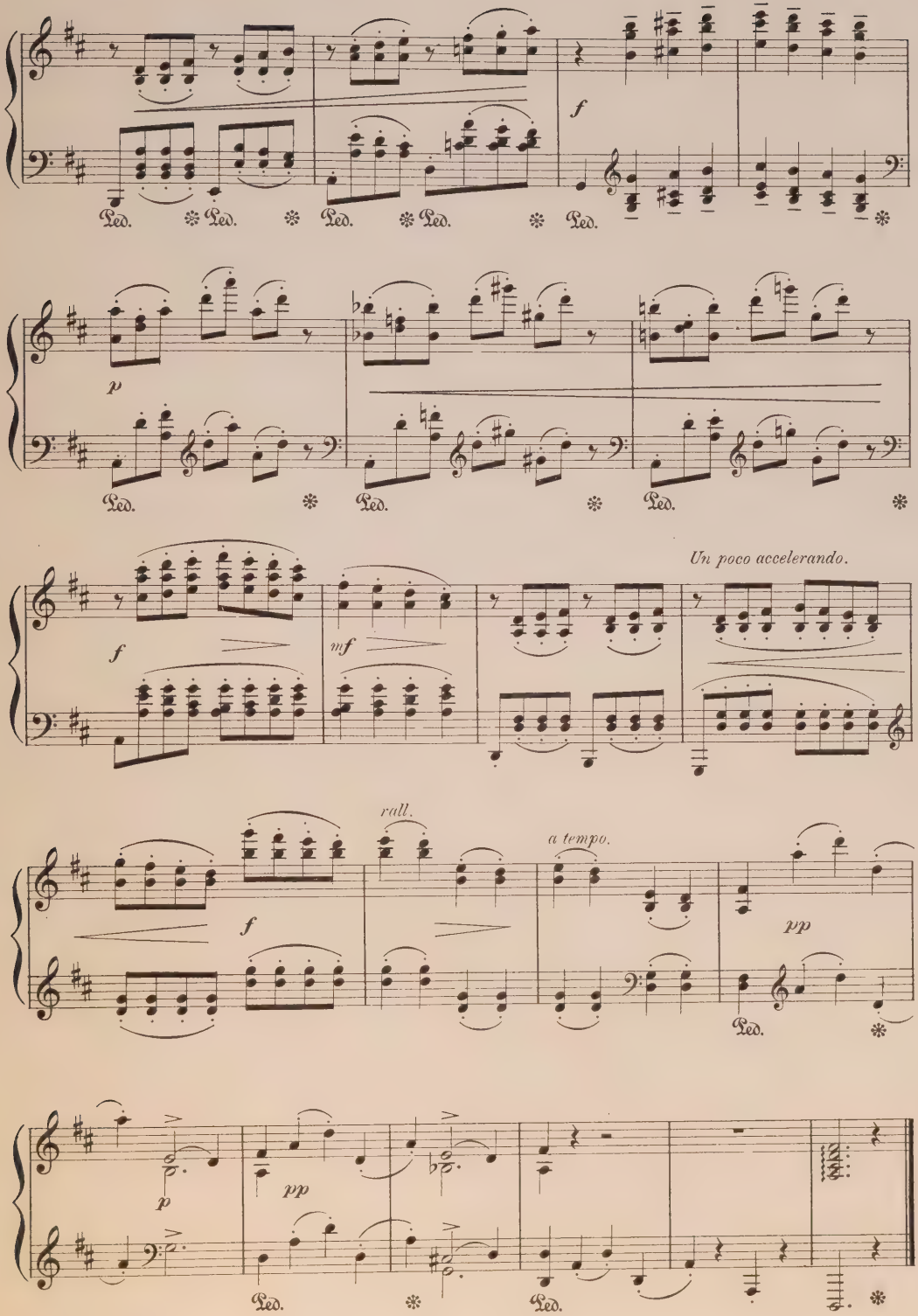
Romance.

J. RAFF, Op. 2.




Ped.
dolce
f
p


quasi Cadenza.
Ped.
p
poco f
pp

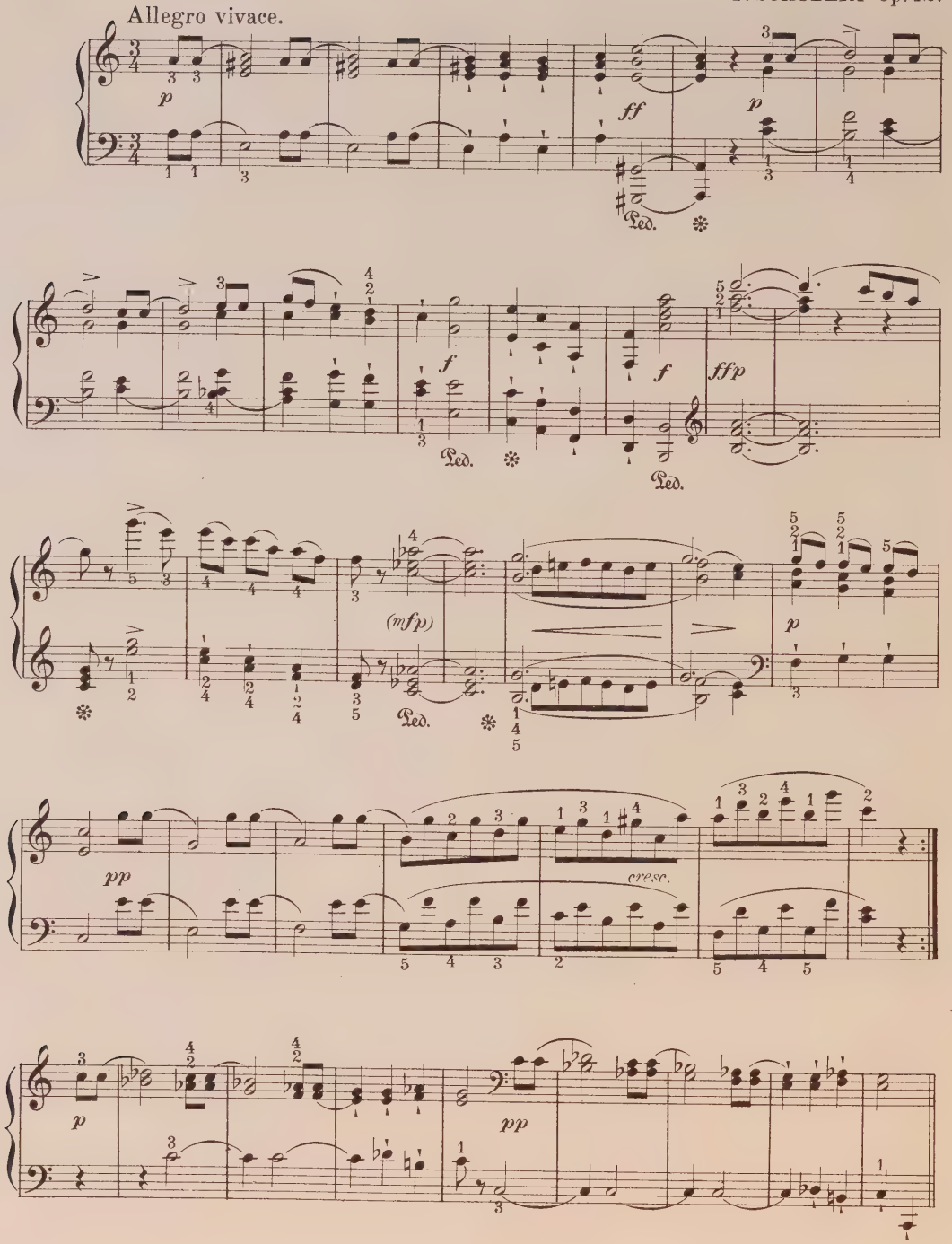

f
Ped.
p
Un poco accelerando.
mf
rall.
a tempo.
pp

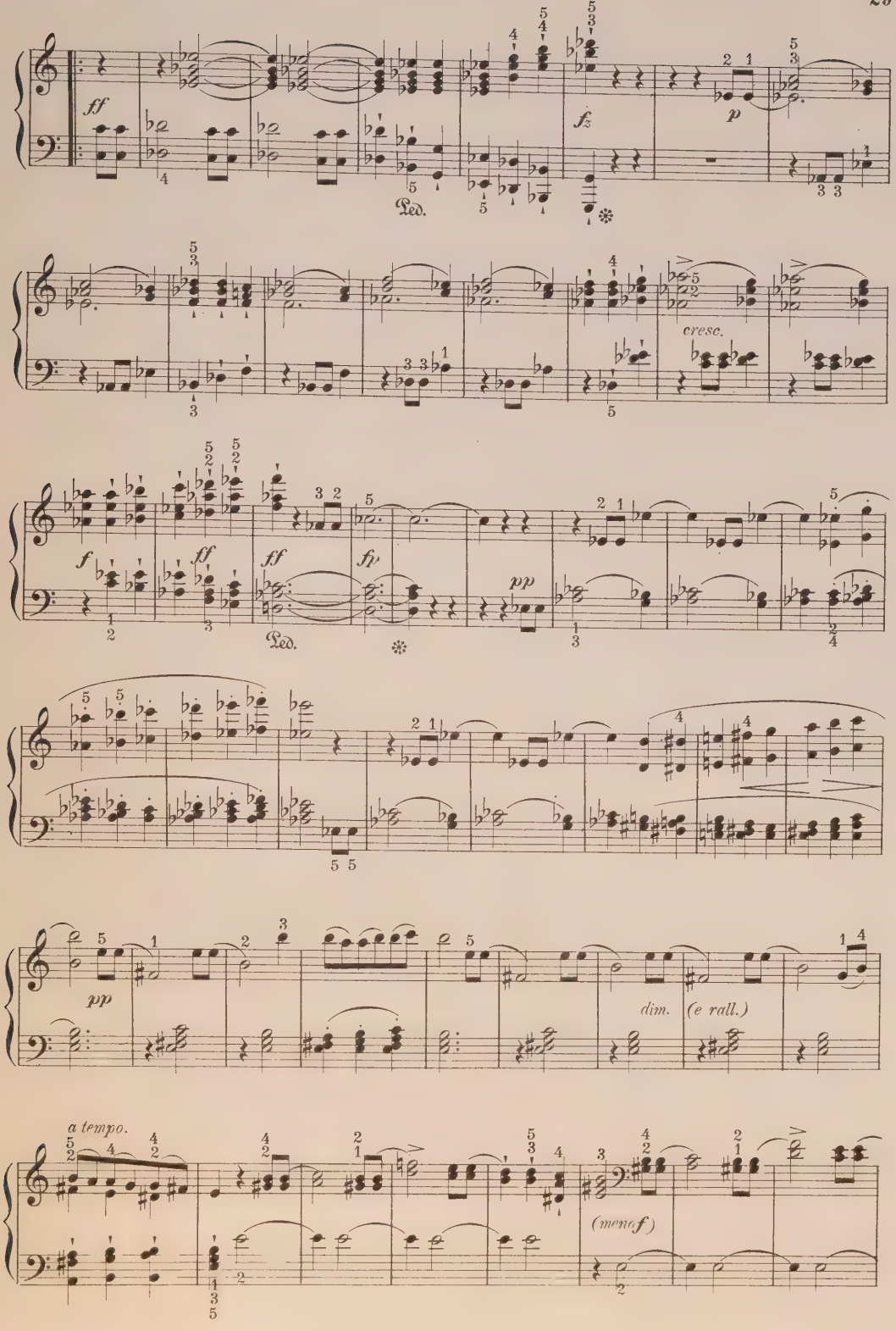
Scherzo

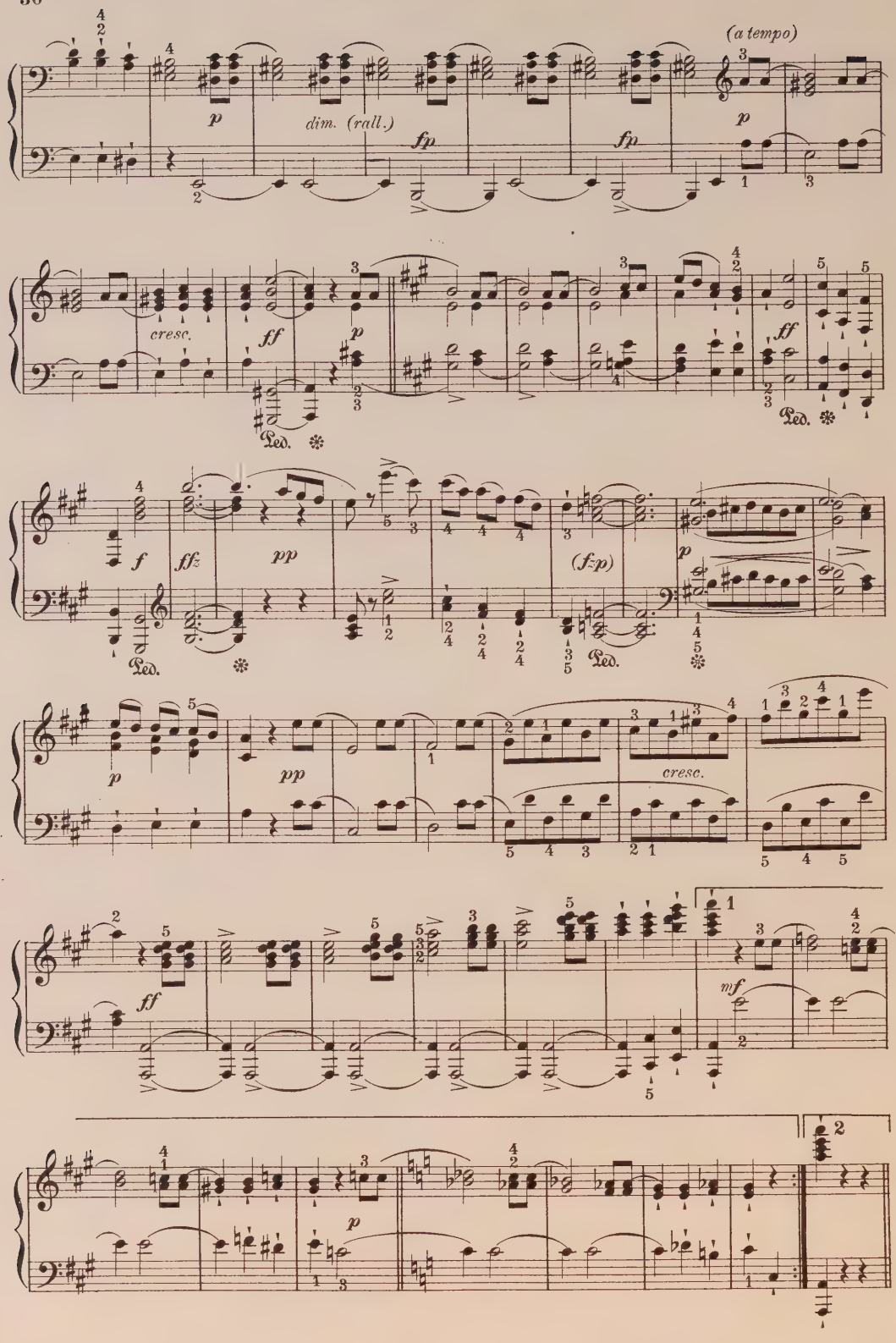
from the

SONATA IN A MINOR.

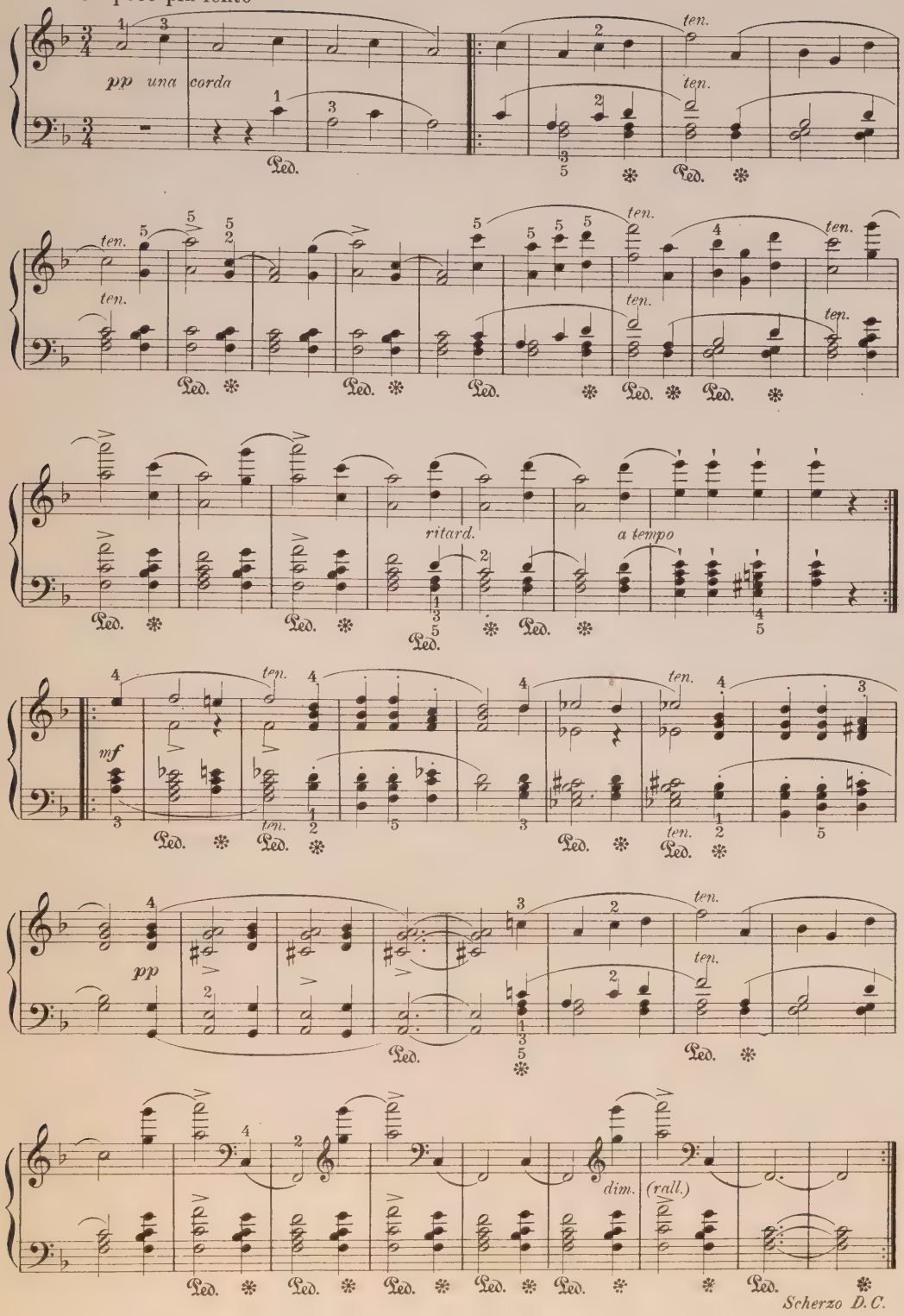
F. SCHUBERT Op. 42.




ff
Ped.
fz
p
cresc.
f
ff
ff
fp
pp
Ped.
pp
dim.
(e rall.)
a tempo.
(meno f)

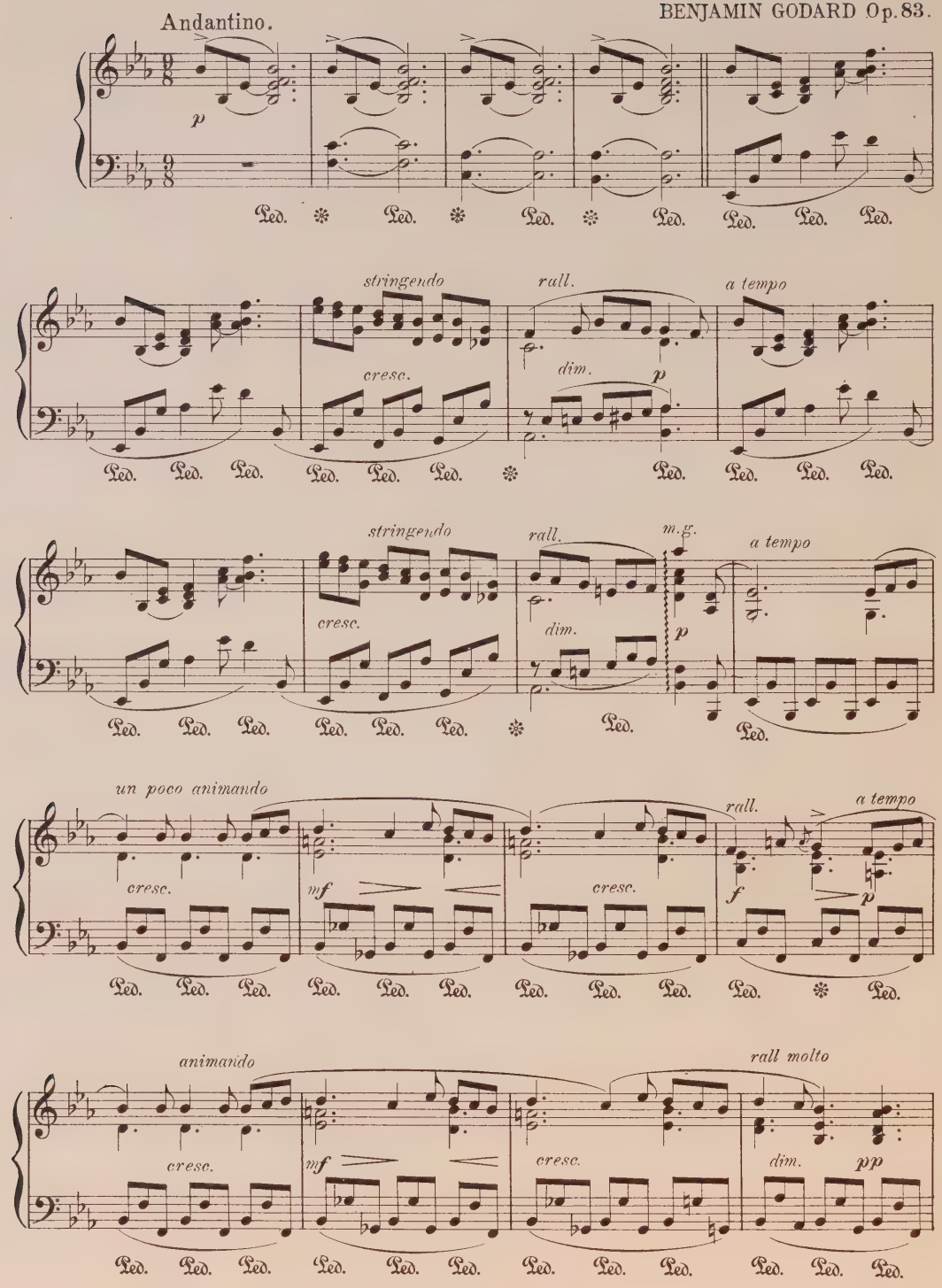

(a tempo)
p
dim. (rall.)
fp
fp
p
cresc.
ff
p
ff
Ped.
f
ffz
pp
(f-p)
p
Ped.
Ped.
p
pp
cresc.
ff
mf
p

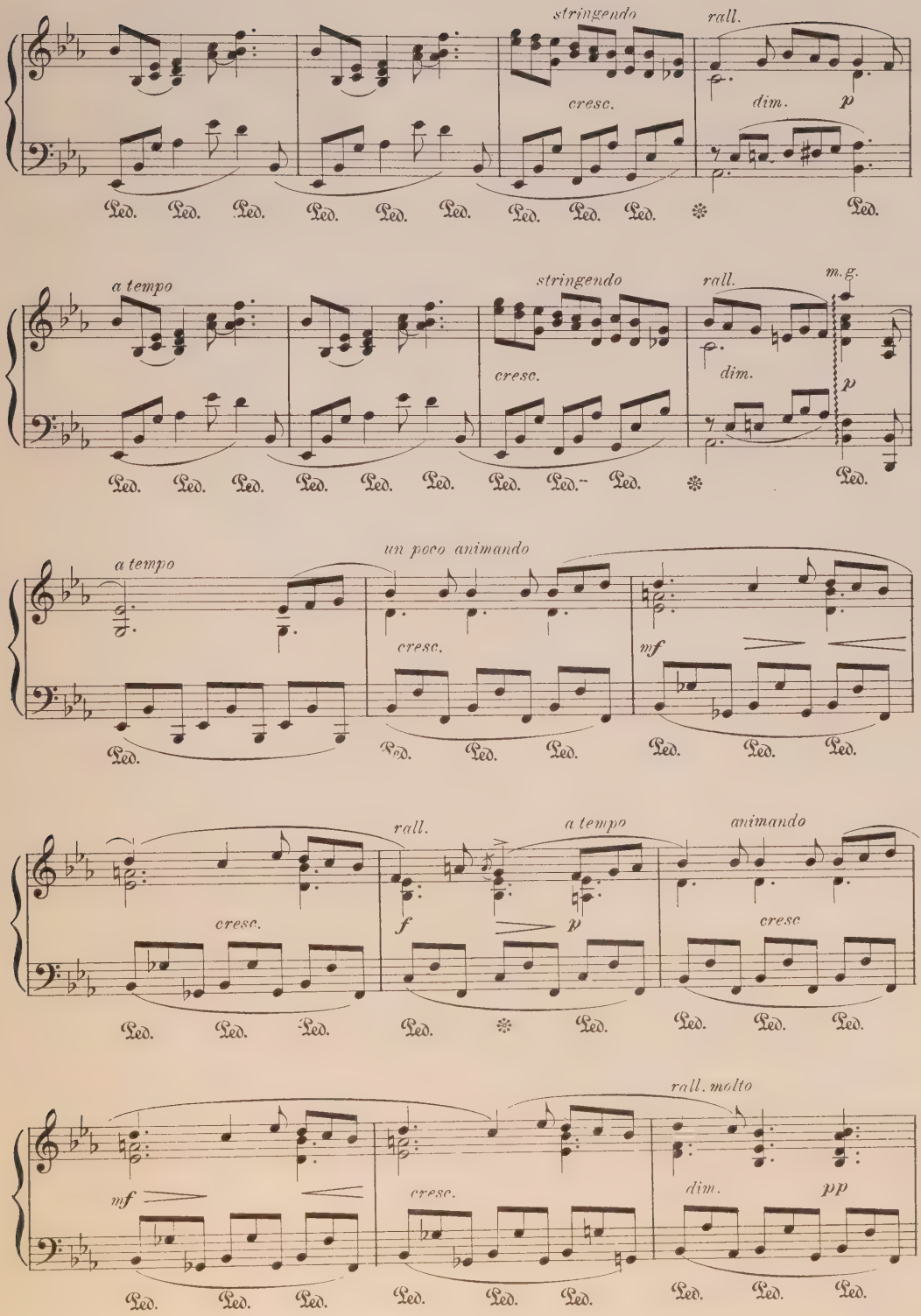
Un poco piu lento

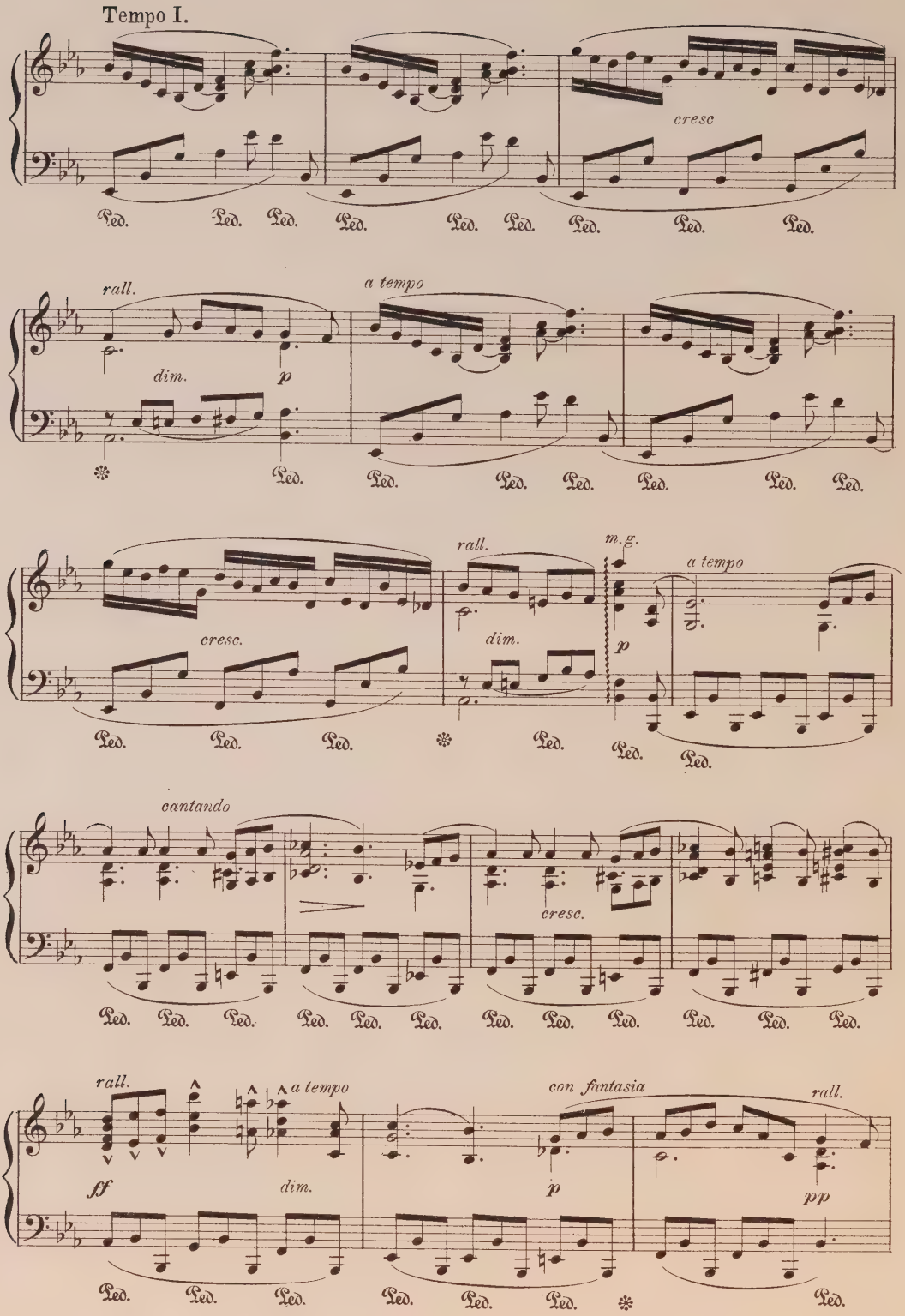


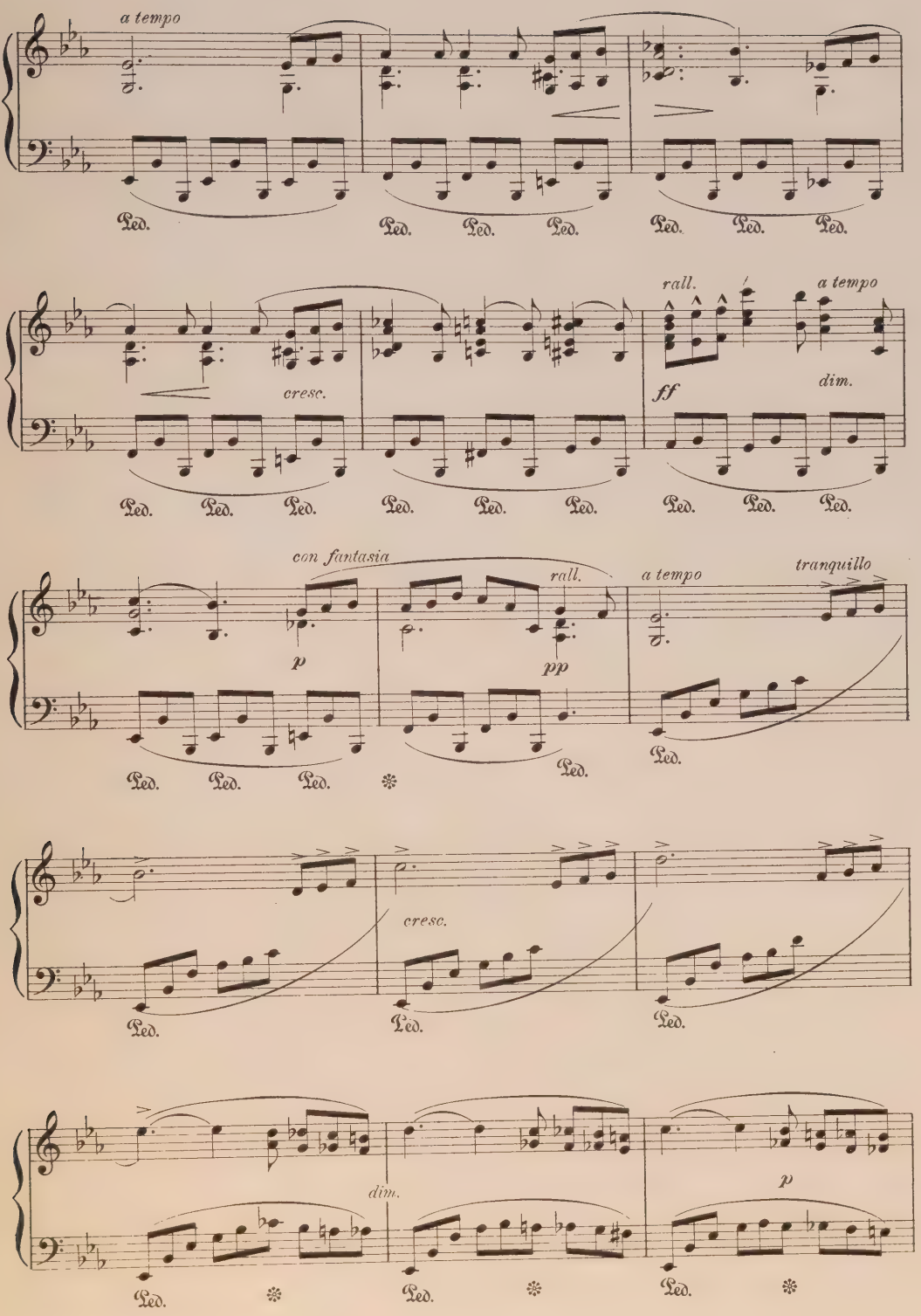
Scherzo D.C.

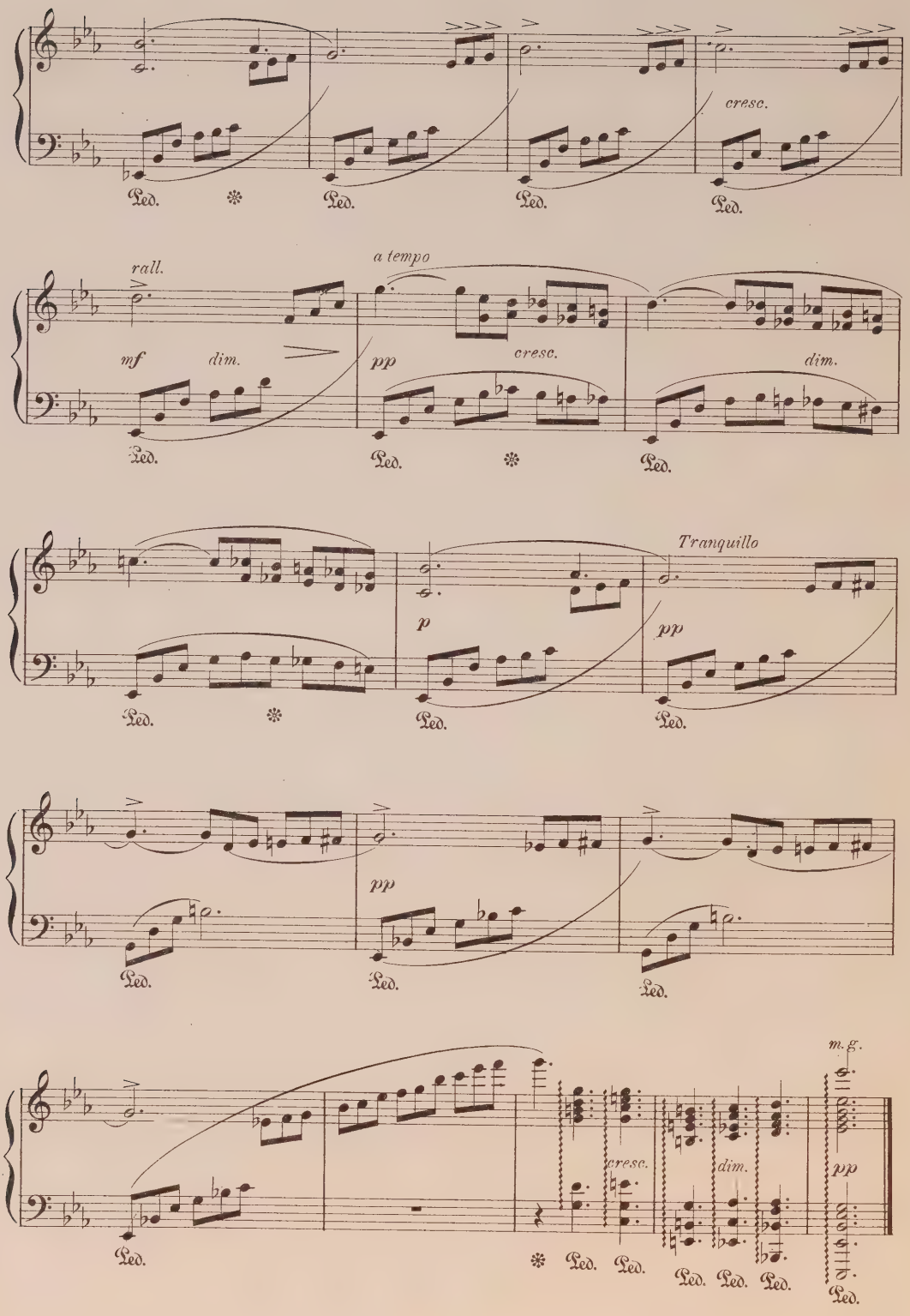
Au Matin.


Andantino.
BENJAMIN GODARD Op. 83.
p
stringendo
rall.
a tempo
cresc.
dim.
p
stringendo
rall.
m.g.
a tempo
cresc.
dim.
p
un poco animando
cresc.
mf
cresc.
rall.
a tempo
f
p
animando
cresc.
mf
cresc.
rall molto
dim.
pp


stringendo
rall.
cresc.
dim.
p
Ped.
a tempo
stringendo
rall.
m.g.
cresc.
dim.
p
Ped.
a tempo
un poco animando
cresc.
mf
Ped.
rall.
a tempo
animando
cresc.
f
p
cresc
Ped.
rall. molto
mf
cresc.
dim.
pp
Ped.


Tempo I.
cresc
rall.
dim.
p
a tempo
cresc.
rall.
m.g.
dim.
p
a tempo
cantando
cresc.
rall.
ff
dim.
a tempo
con fantasia
p
rall.
pp
Ped.

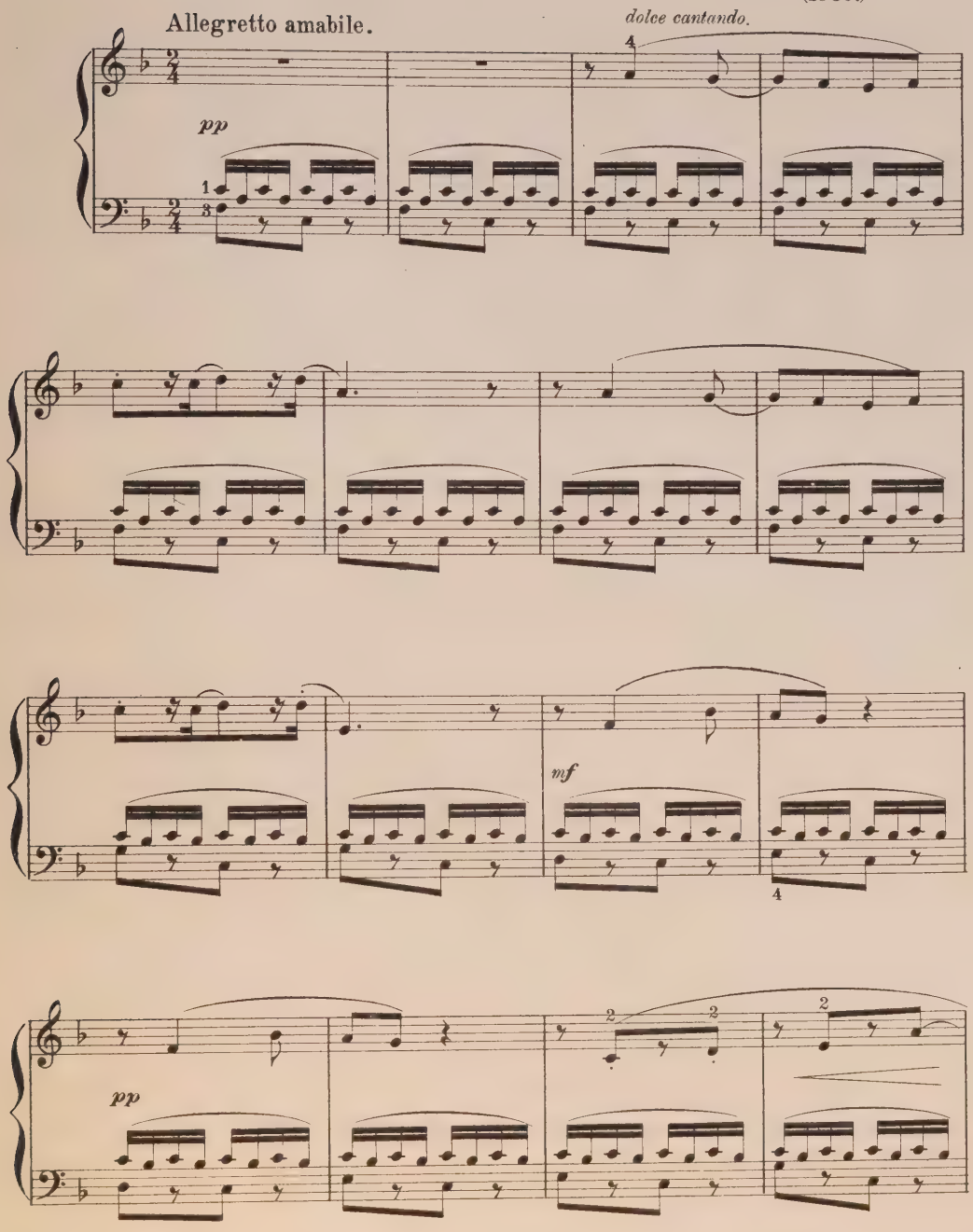

a tempo
Ped.
cresc.
rall.
a tempo
ff
dim.
con fantasia
p
rall.
pp
a tempo
tranquillo
cresc.
dim.
p

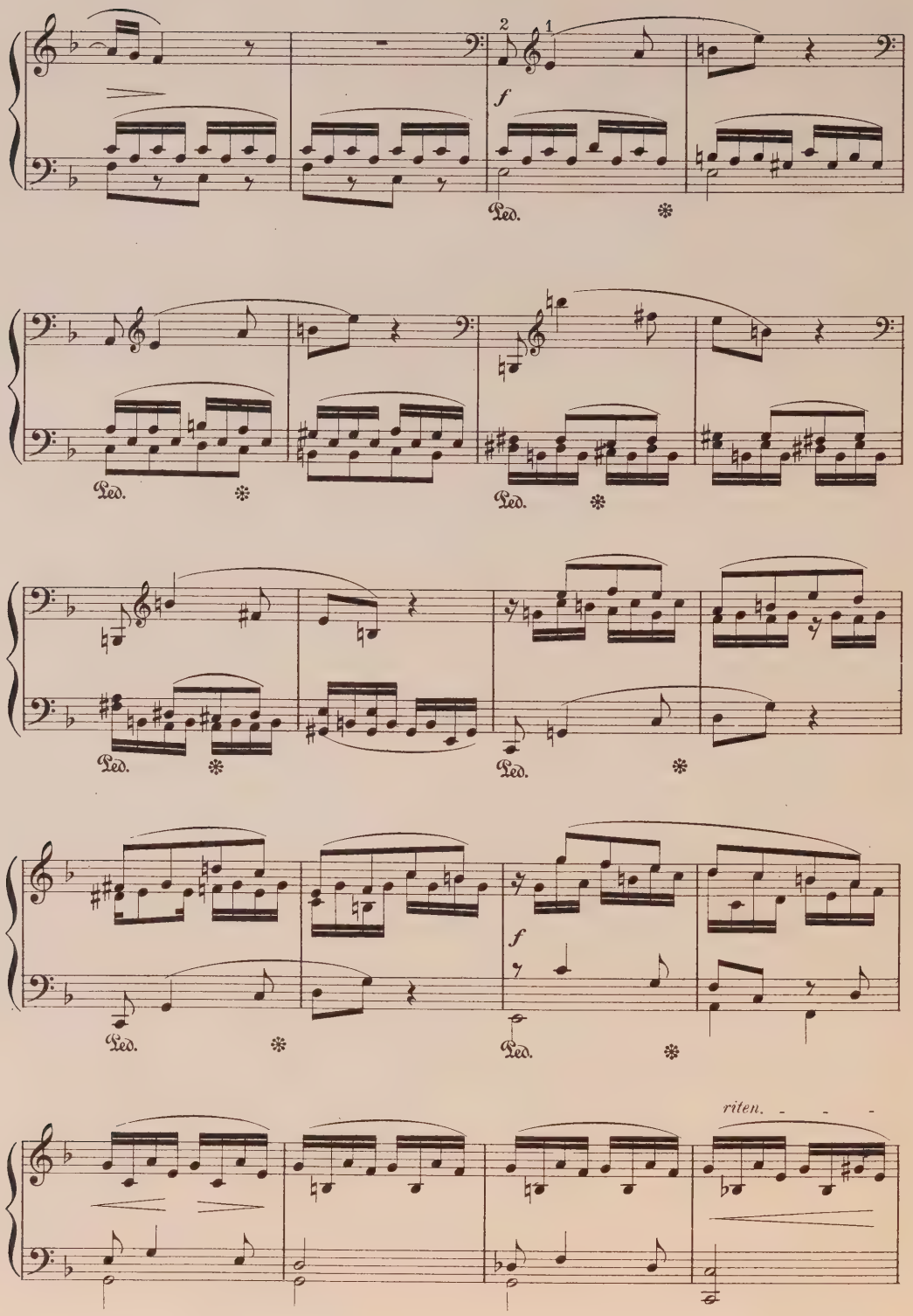

cresc.
Ped.
rall.
a tempo
mf
dim.
pp
cresc.
dim.
Tranquillo
p
pp
m. g.

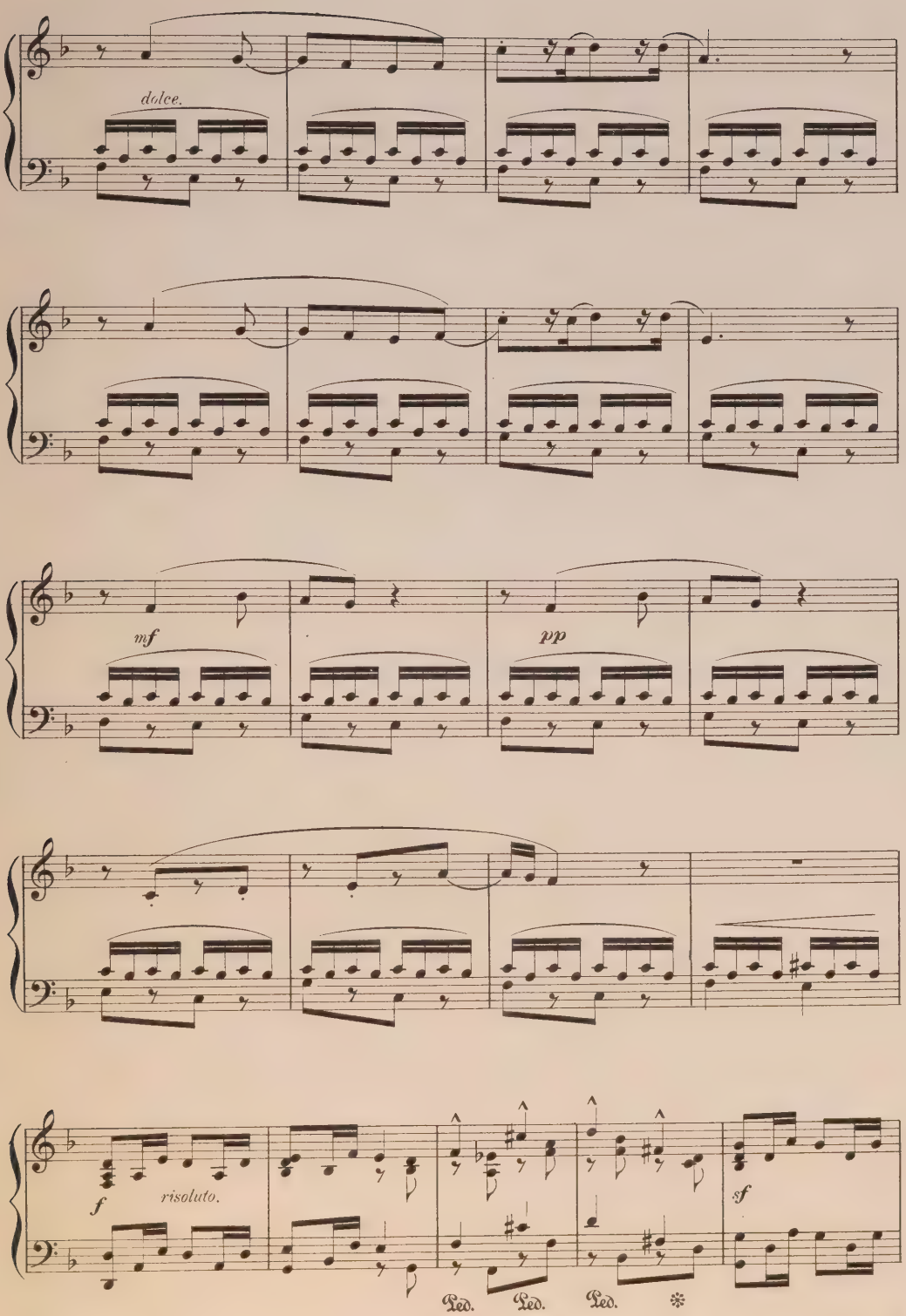
Idyl.

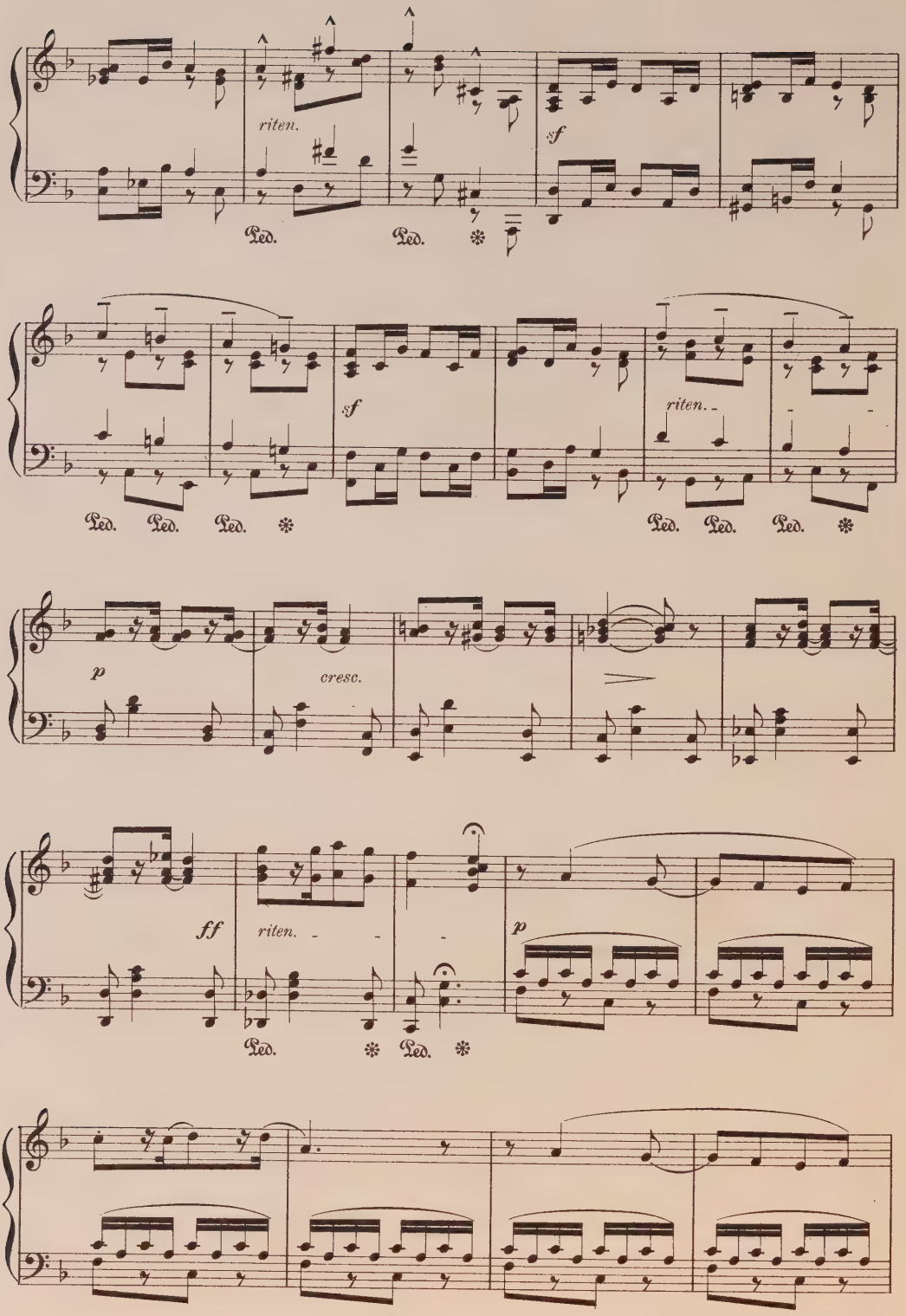
IDYLLE.

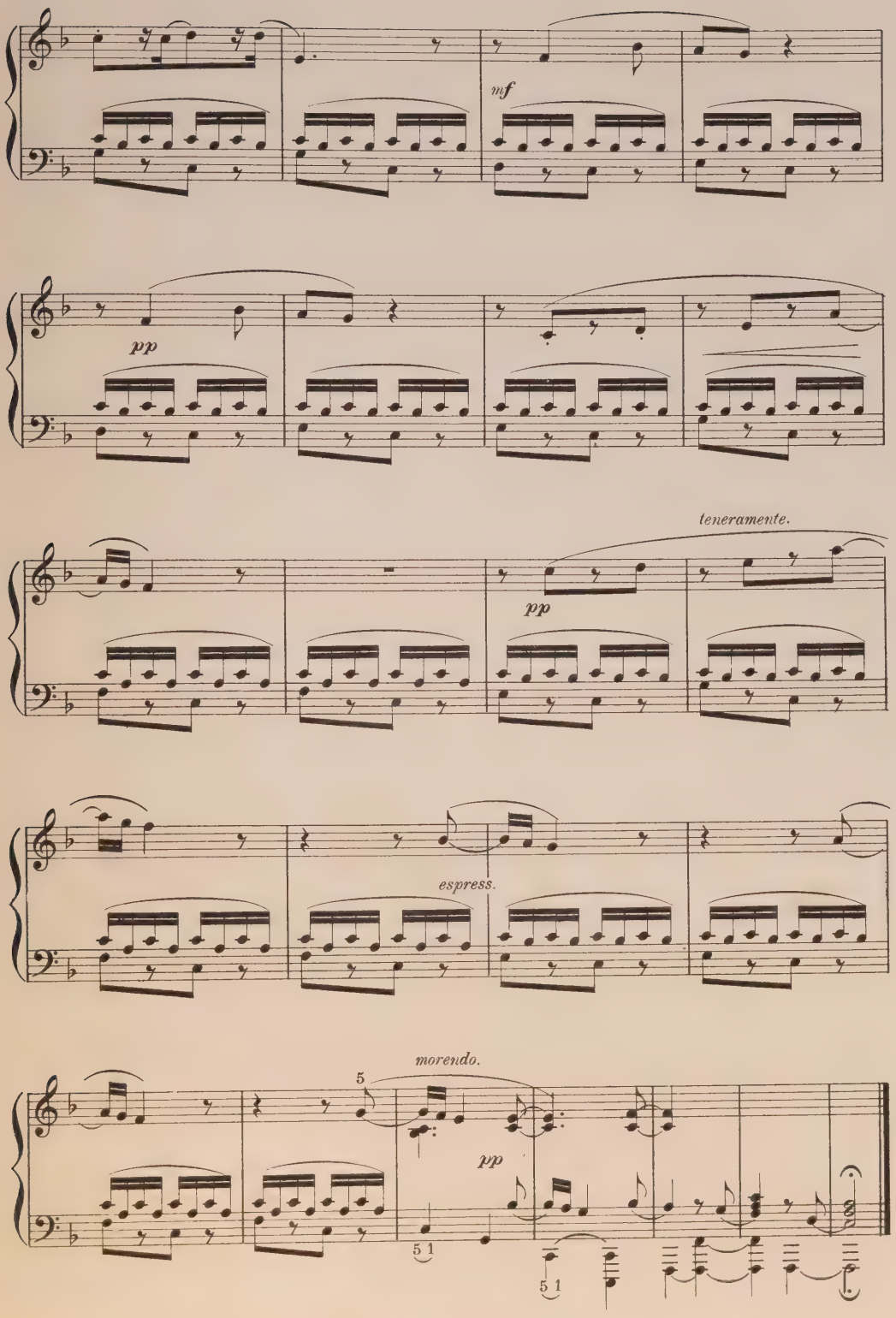
J. RHEINBERGER, Op. 6.
(1839.)




2
1
f
Ped.
Ped.
Ped.
Ped.
Ped.
f
Ped.
Ped.
riten.


dolce.
mf
pp
f
risoluto.
sf
Ped.
Ped.
Ped.
*

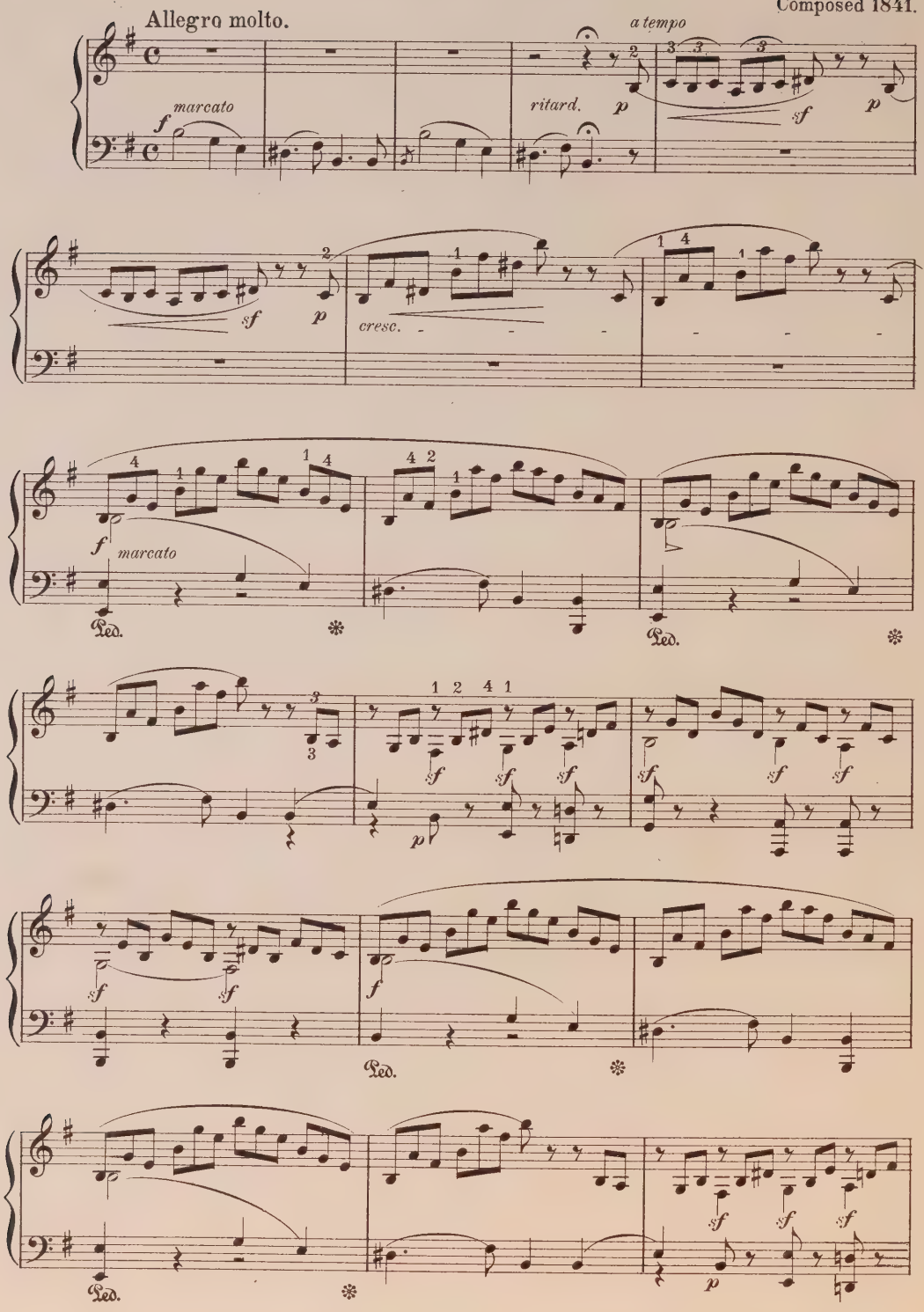

riten.
sf
Ped.
Ped.
sf
riten.
Ped. Ped. Ped.
Ped. Ped. Ped.
p
cresc.
ff
riten.
p
Ped.
Ped.

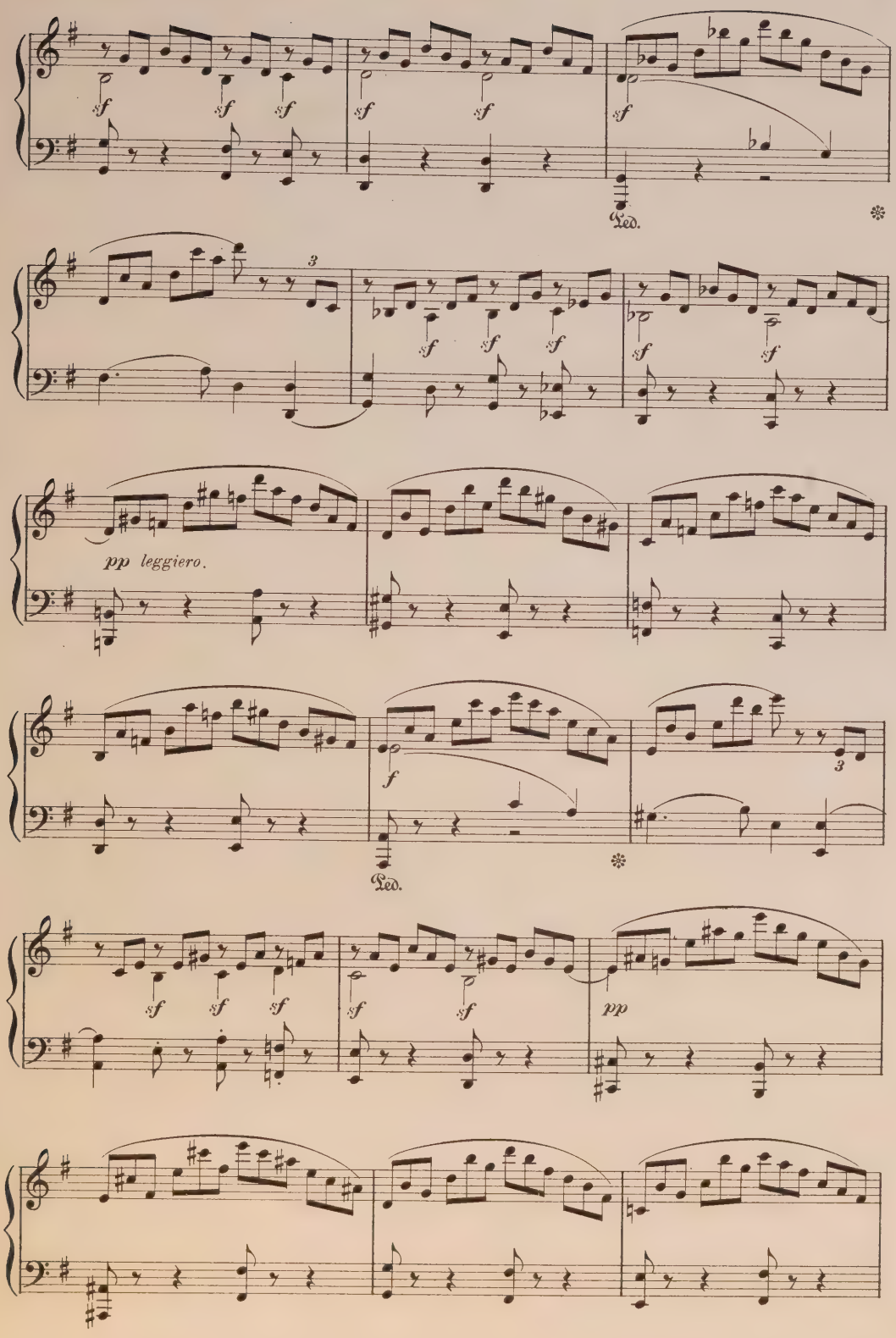

mf
pp
teneramente.
pp
espress.
morendo.
5
pp
5 1
5 1

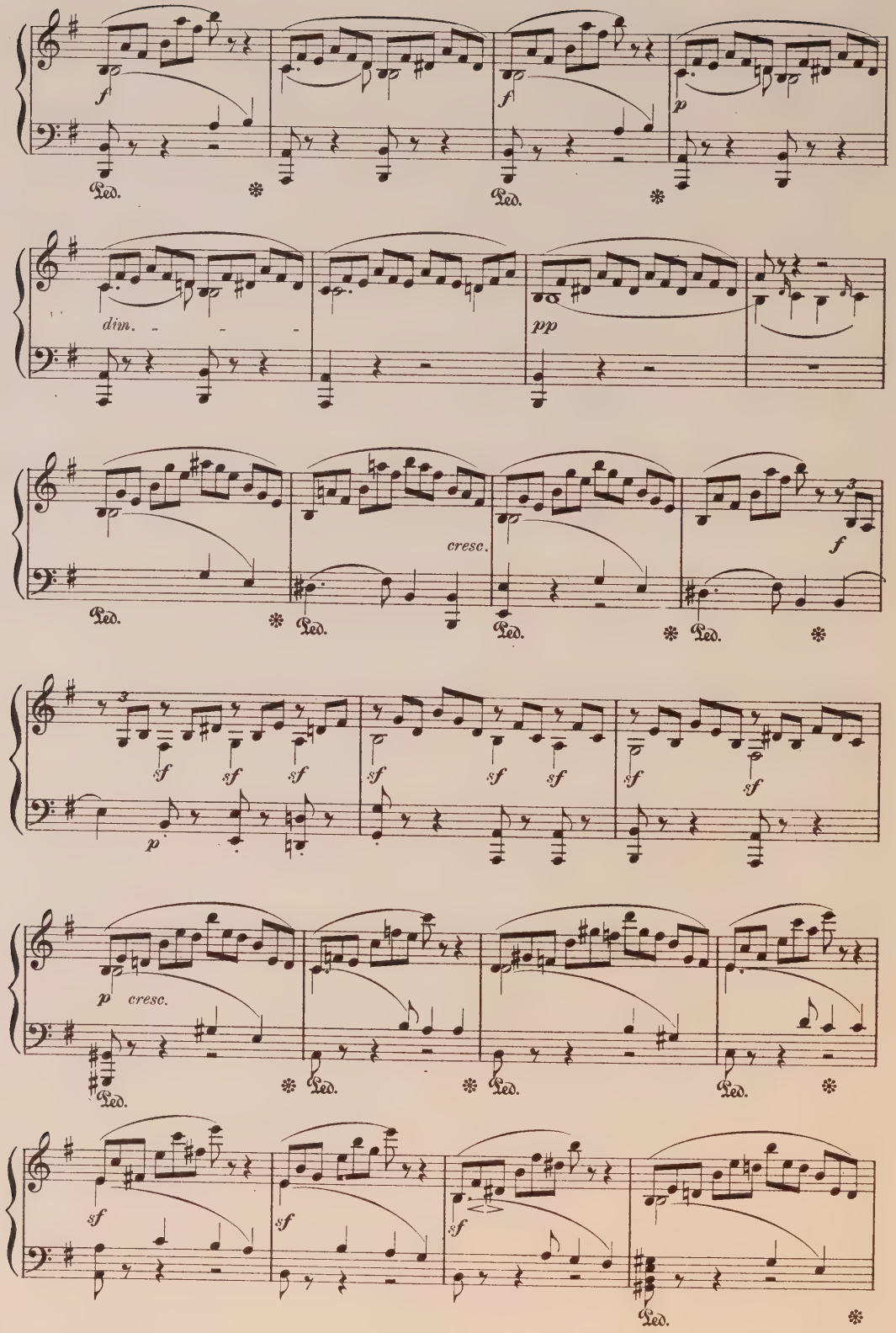
Prelude.

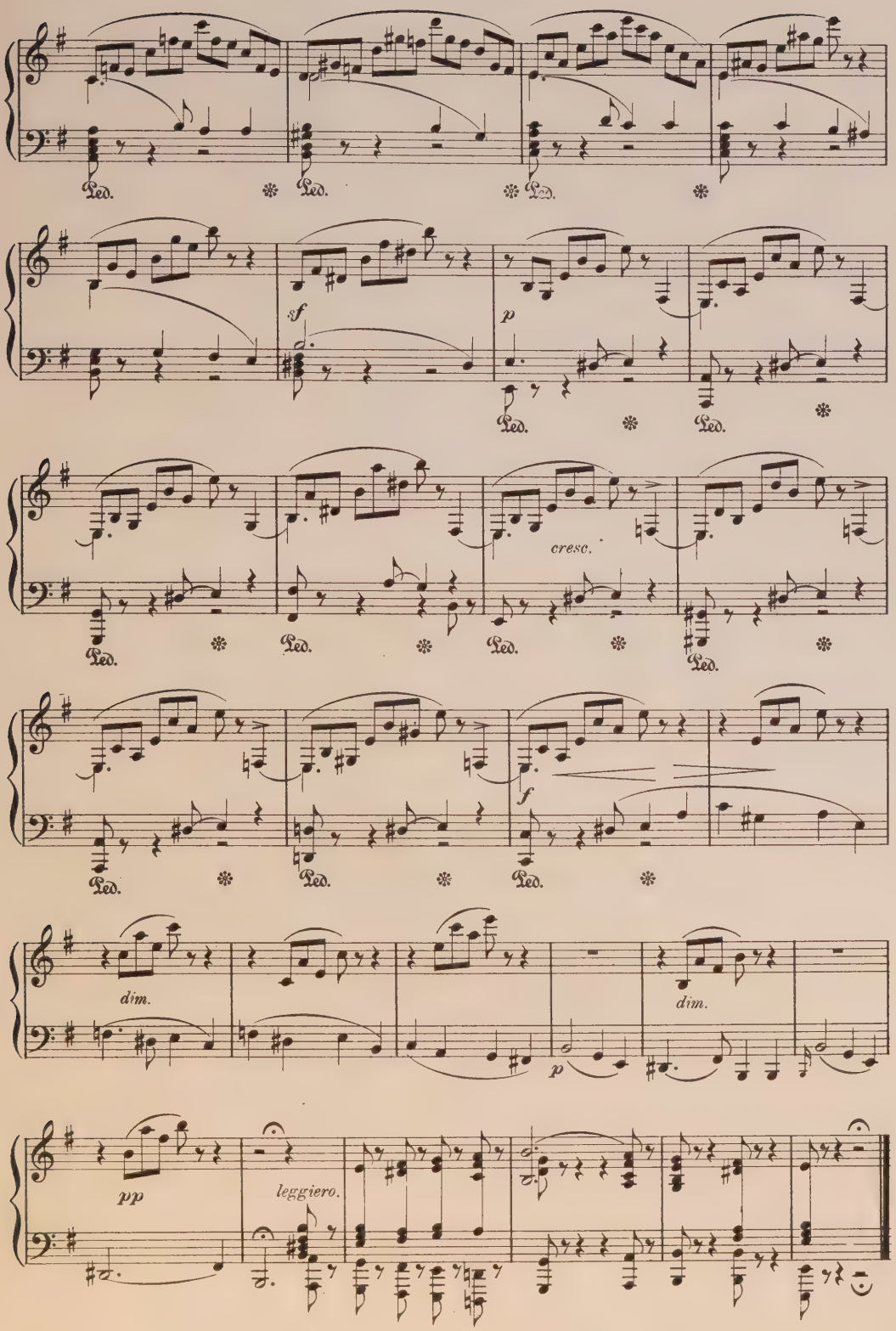
FELIX MENDELSSOHN BARTHOLDY.

Composed 1841.




sf
Ped.
3
pp leggiero.
f
pp

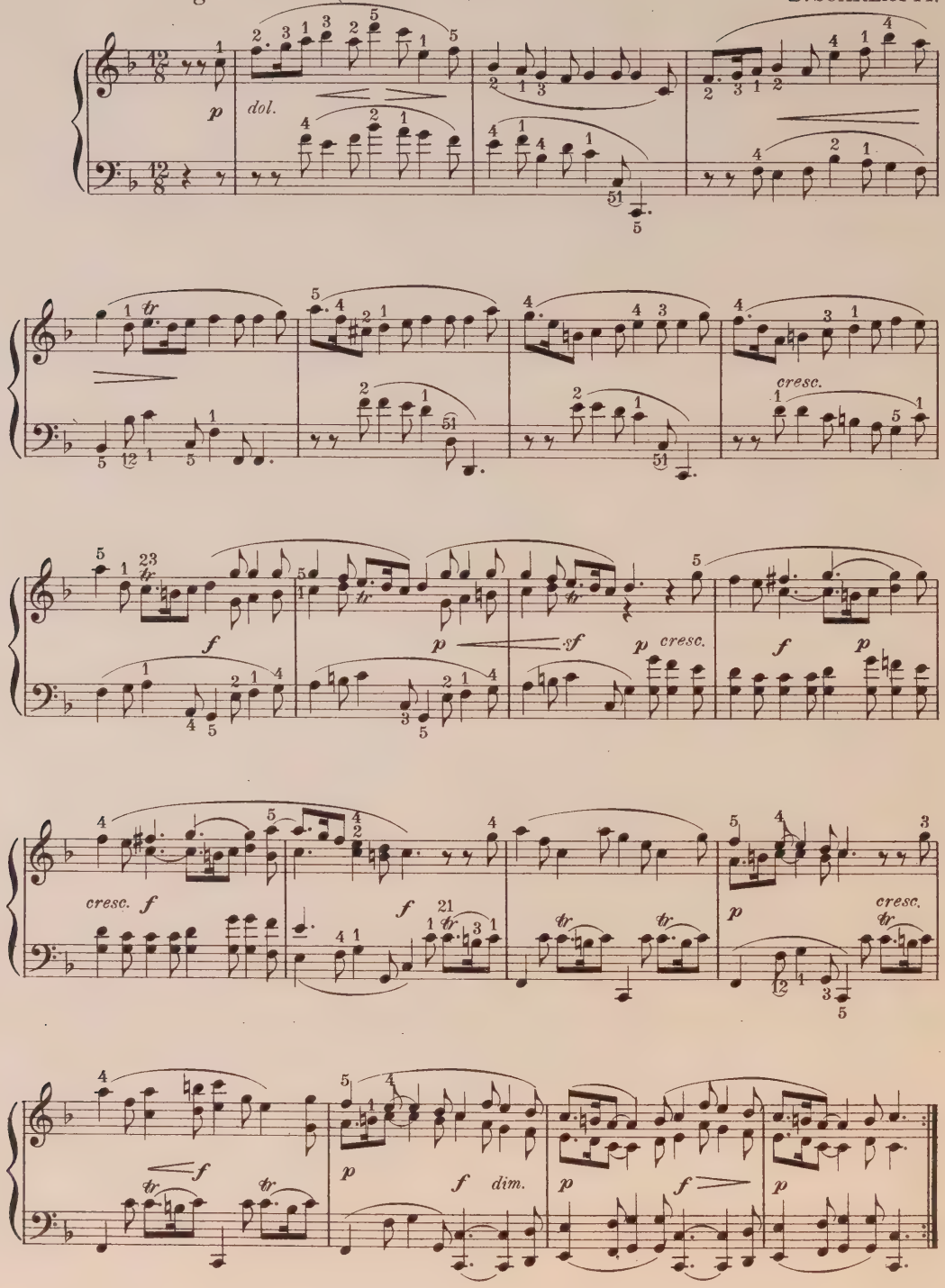

f
Ped.
f
Ped.
p
dim.
pp
cresc.
f
Ped.
Ped.
Ped.
Ped.
sf
p
p
cresc.
Ped.
Ped.
Ped.
Ped.
sf
Ped.

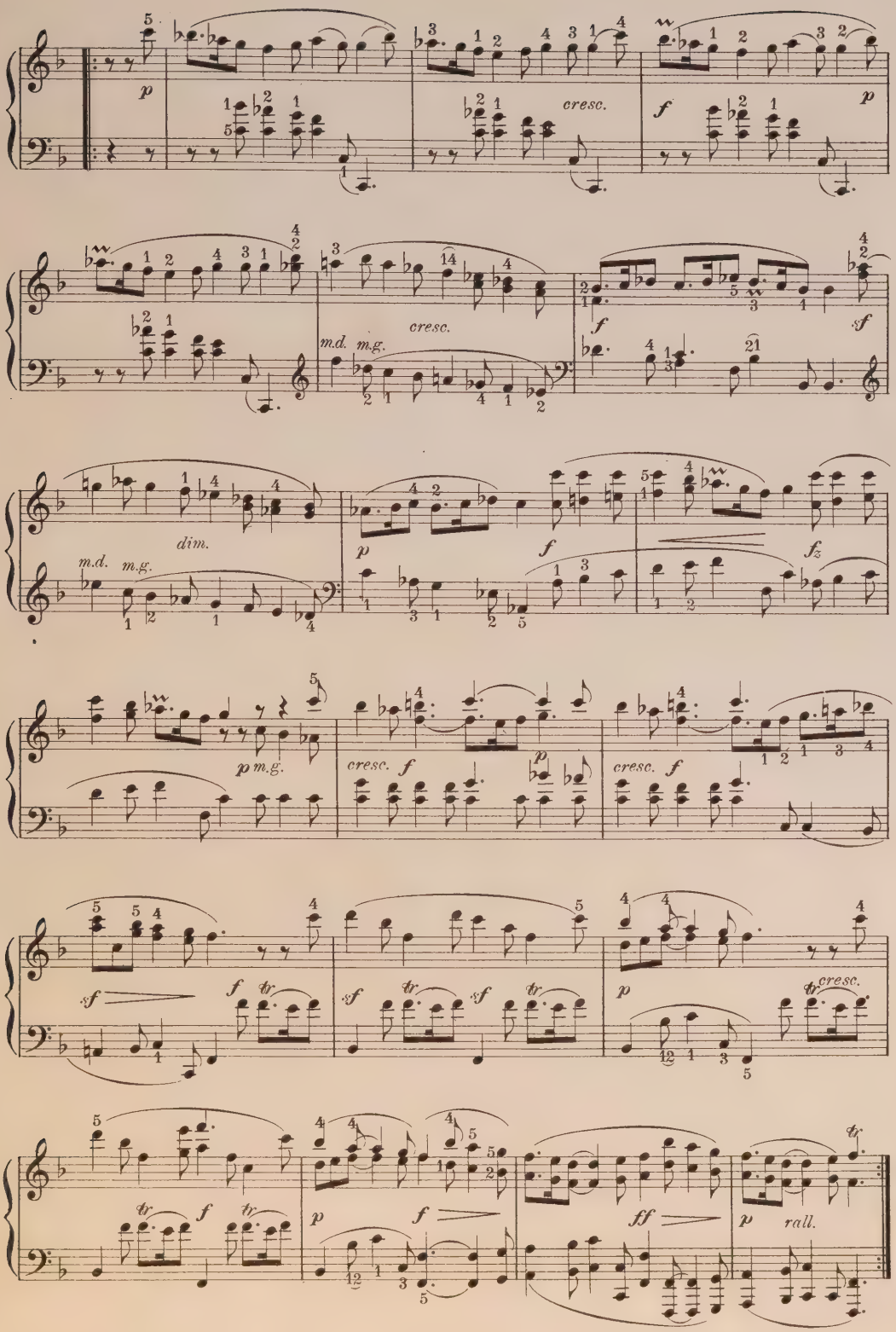

Ped.
Ped.
Ped.
sf
p
Ped.
Ped.
cresc.
Ped.
Ped.
Ped.
Ped.
f
Ped.
Ped.
Ped.
dim.
dim.
p
pp
leggiero.

Pastorale.

Allegro moderato. (♩ = 92.)

D. SCARLATTI.



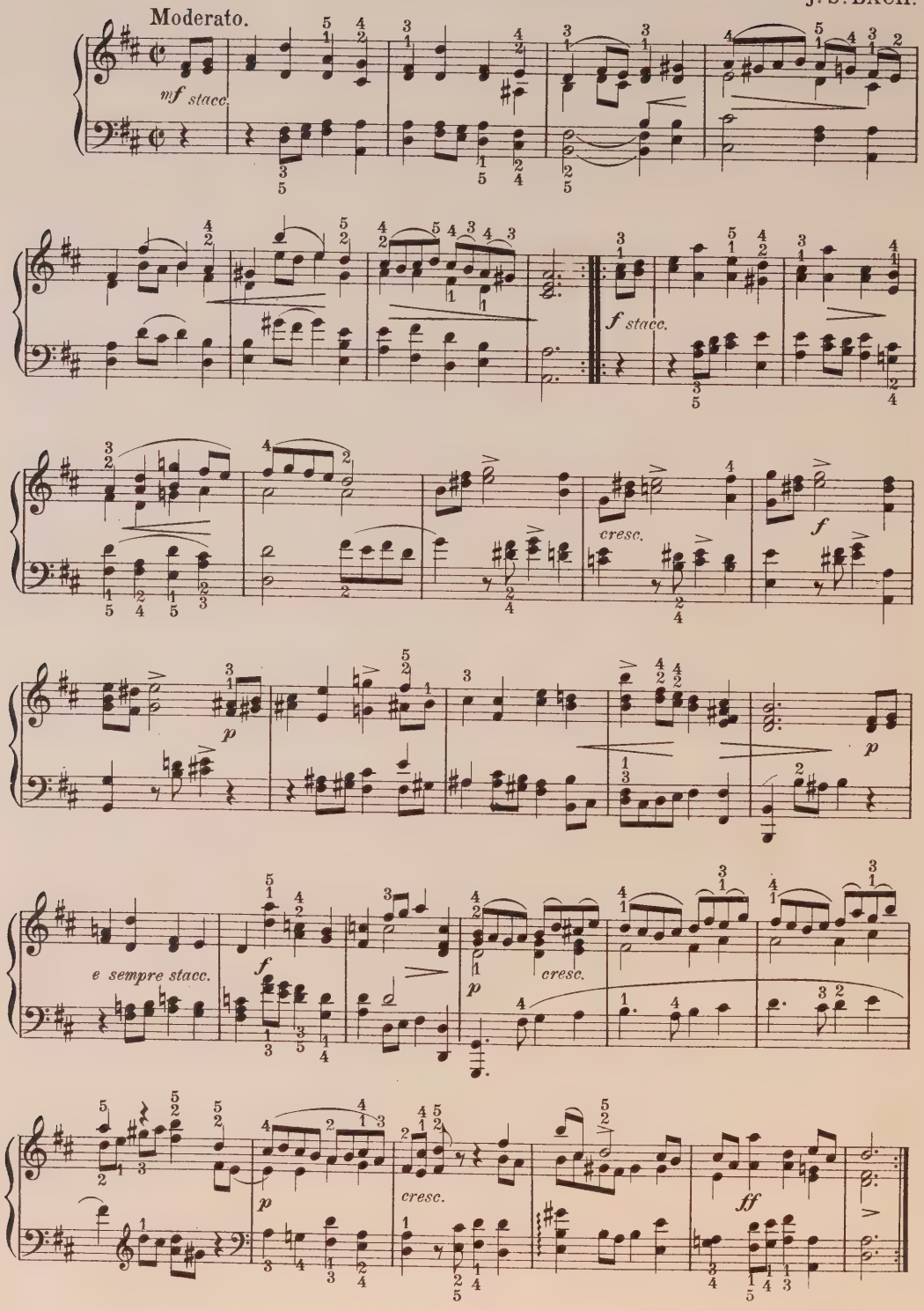

p
cresc.
f
p
m.d. m.g.
cresc.
f
sf
dim.
m.d. m.g.
p
f
fz
p m.g.
cresc. f
p
cresc. f
sf
f
tr
sf
tr
sf
tr
p
cresc.
tr
f
tr
p
f
ff
p
rall.

Bourrée.

FROM THE

SUITE FOR TRUMPET.

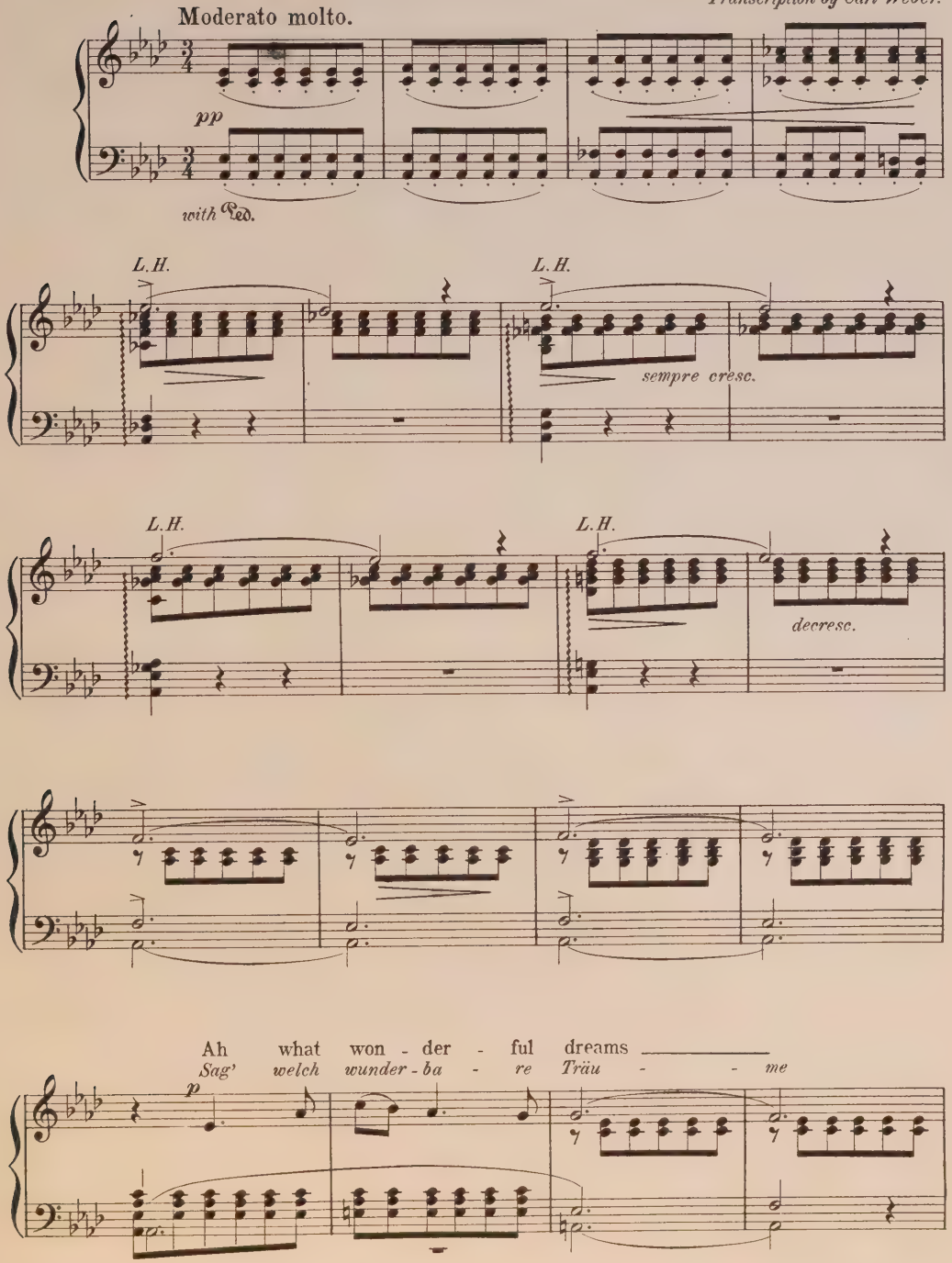
J. S. BACH.

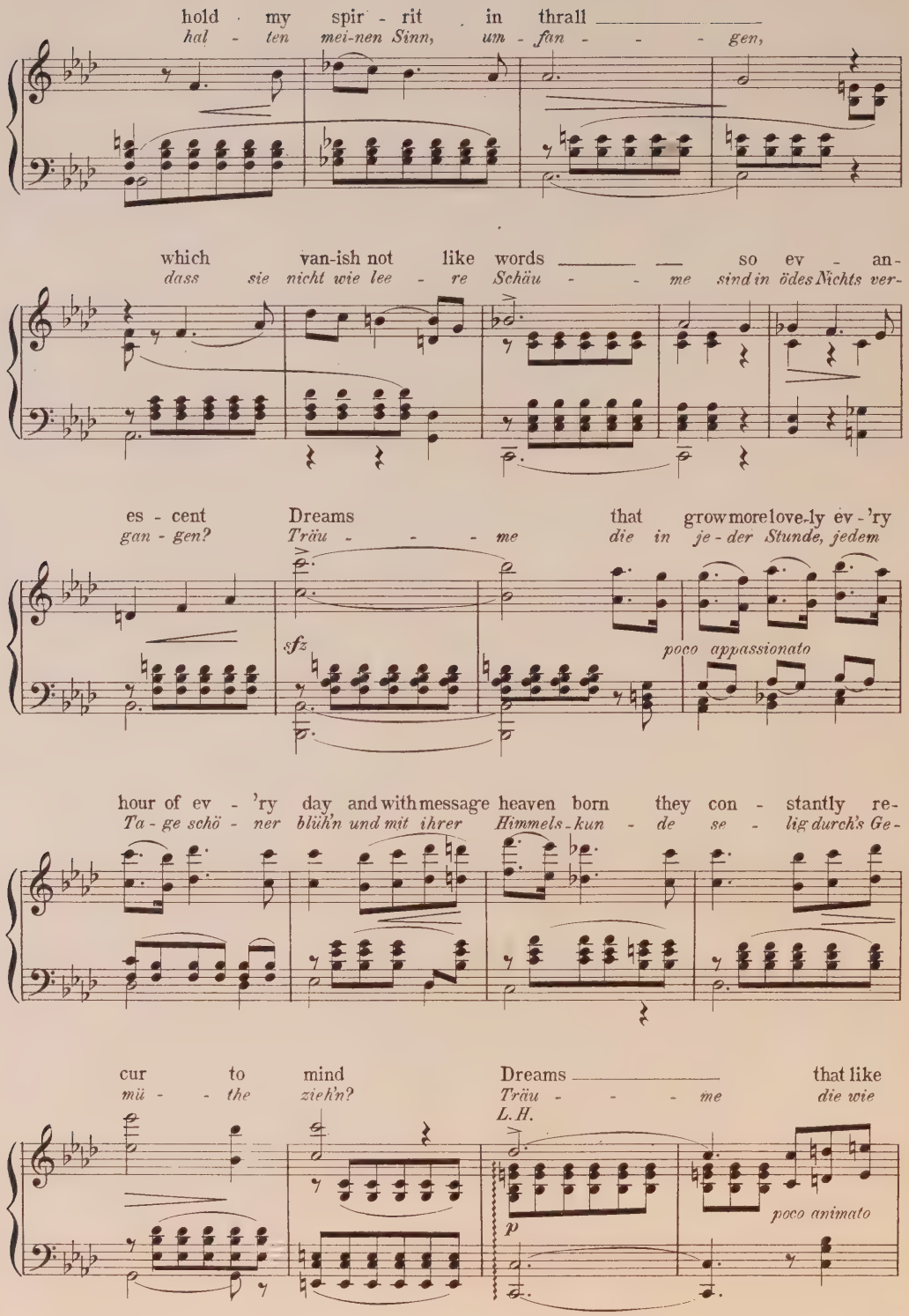


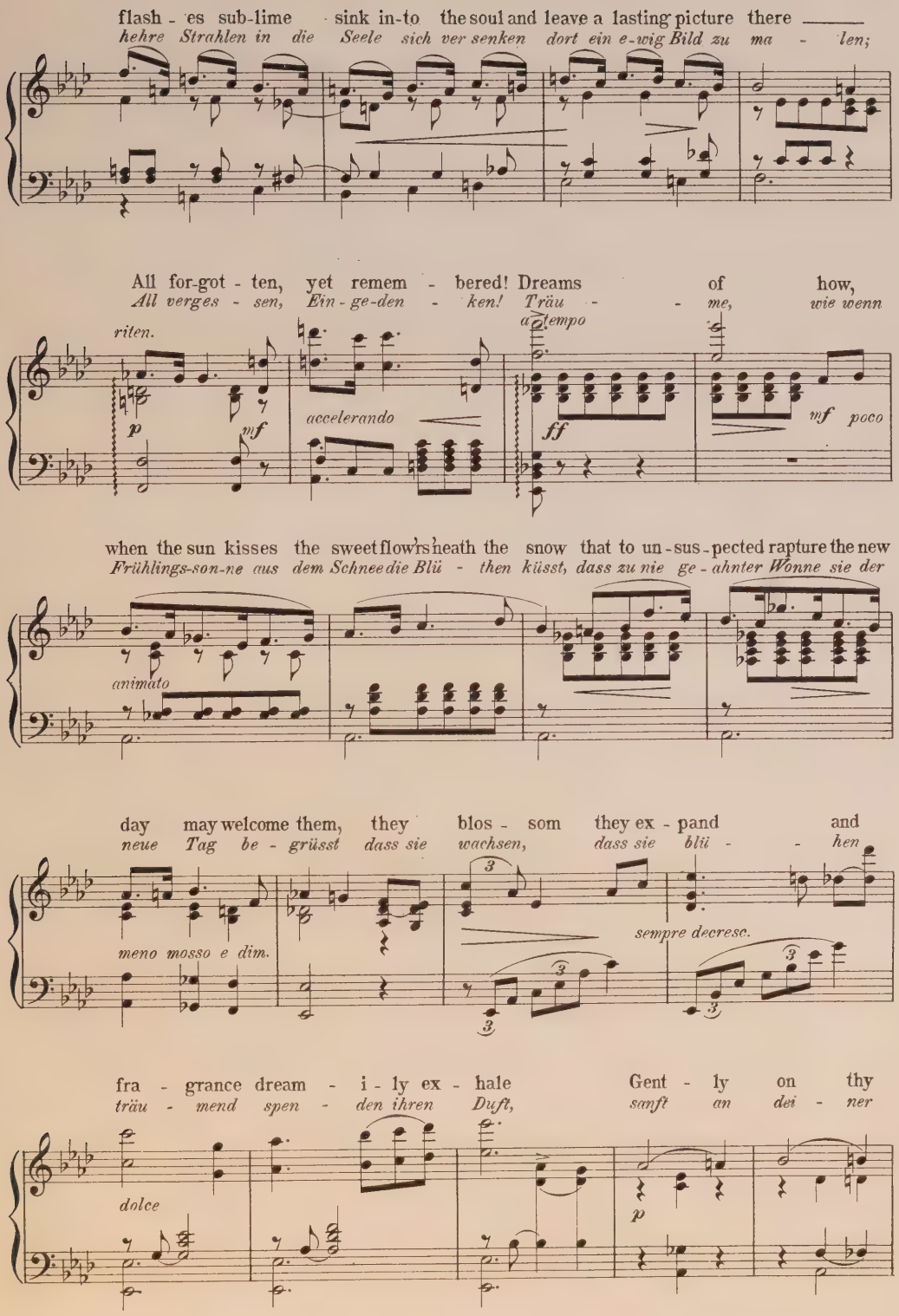
Dreams.

STUDY TO TRISTAN AND ISOLDE.

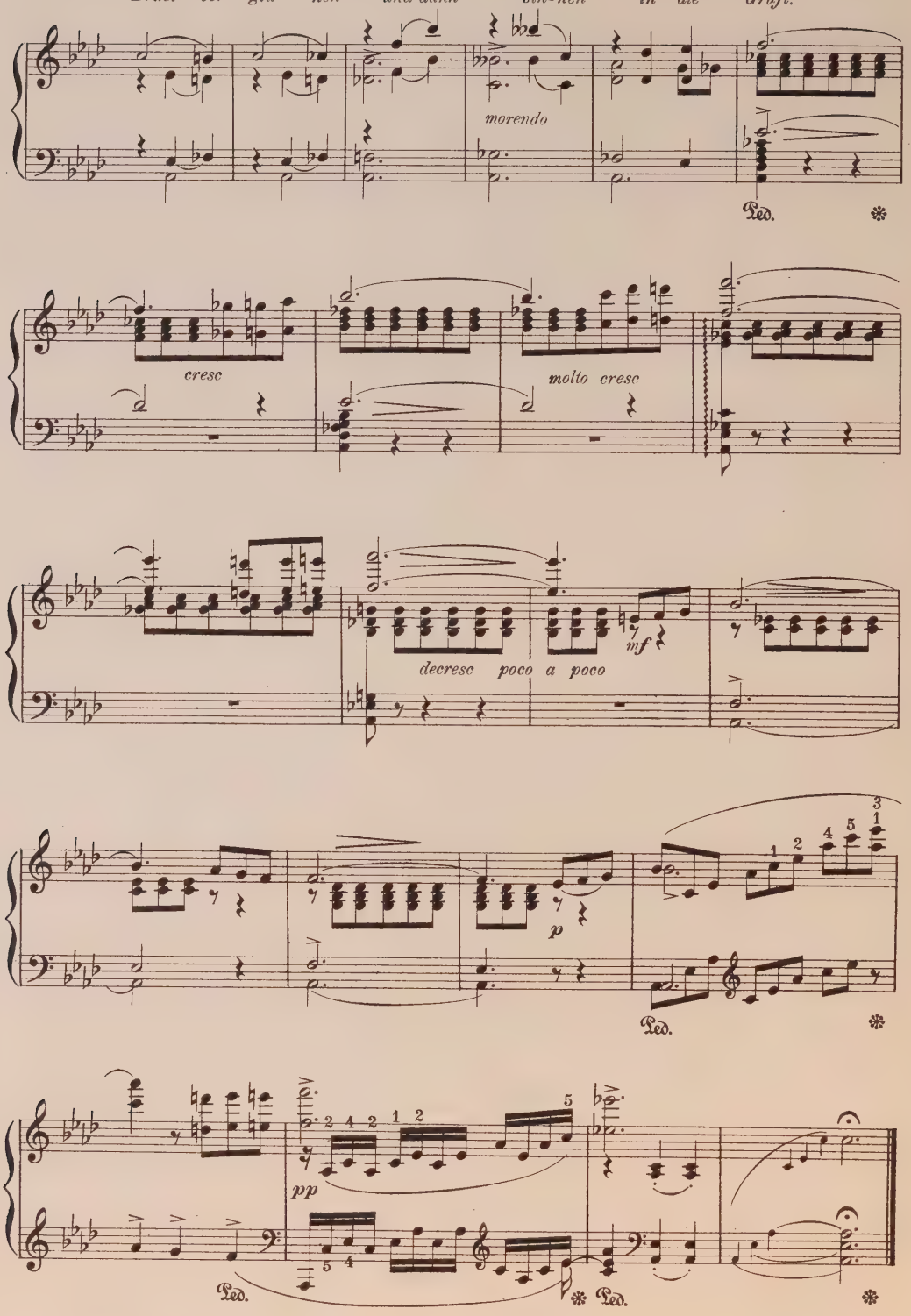
RICHARD WAGNER.
Transcription by Carl Weber.




hold my spir - rit in thrall
hal - ten mei-nen Sinn, um - fan - - - gen,
which van-ish not like words so ev - an-
dass sie nicht wie lee - re Schäu - - me sind in ödes Nichts ver-
es - cent Dreams that grow more love-ly ev - 'ry
gan - gen? Träu - - - me die in je - der Stunde, jedem
sfz
poco appassionato
hour of ev - 'ry day and with message heaven born they con - stantly re-
Ta - ge schö - ner blüh'n und mit ihrer Himmels - kun - de se - lig durch's Ge-
cur to mind Dreams that like
mü - - the zieh'n? Träu - - - me die wie
L.H.
p
poco animato


flash - es sub-lime sink in-to the soul and leave a lasting picture there
hehre Strahlen in die Seele sich ver senken dort ein e-wig Bild zu ma - len;
All for-got - ten, yet remem - bered! Dreams of how,
All verges - sen, Ein - ge-den - ken! Träu - me, wie wenn
riten.
a tempo
accelerando
p
mf
ff
mf poco
when the sun kisses the sweet flow'rs beath the snow that to un - sus - pected rapture the new
Frühlings-son-ne aus dem Schnee die Blü - then küsst, dass zu nie ge - ahnter Wonne sie der
animato
day may welcome them, they blos - som they ex - pand and
neue Tag be - grüsst dass sie wachsen, dass sie blü - hen
meno mosso e dim.
sempre decresc.
fra - grance dream - i - ly ex - hale Gent - ly on thy
träu - mend spen - den ihren Duft, sanft an dei - ner
dolce
p

breast they with - er and then they sink in - to their grave.
Brust ver - glii - hen und dann sin - ken in die Gruft.



Reginald de Koven

REGINALD DE KOVEN

REGINALD DE KOVEN was born at Middletown, Conn., in 1860, at the old homestead where his ancestors had lived for many generations. His father was an Episcopal clergyman, and some of his ancestors served with gallantry in the American Revolution.

He was educated at St. John's College, Oxford, England, having taken his degree with honors in 1879. Previous to taking his degree, he had studied piano playing at Stuttgart under Wilhelm Spidl, an eminent artist and composer, in the hope of becoming a professional. On quitting Oxford he went back to Stuttgart for another year and studied harmony and the piano under Dr. Lebert and Prof. Pruckner; then for six months at Frankfort he studied harmony and counterpoint with Dr. Huff, an eminent author of musical treatises. At Florence, Italy, he studied singing with Vanucinni.

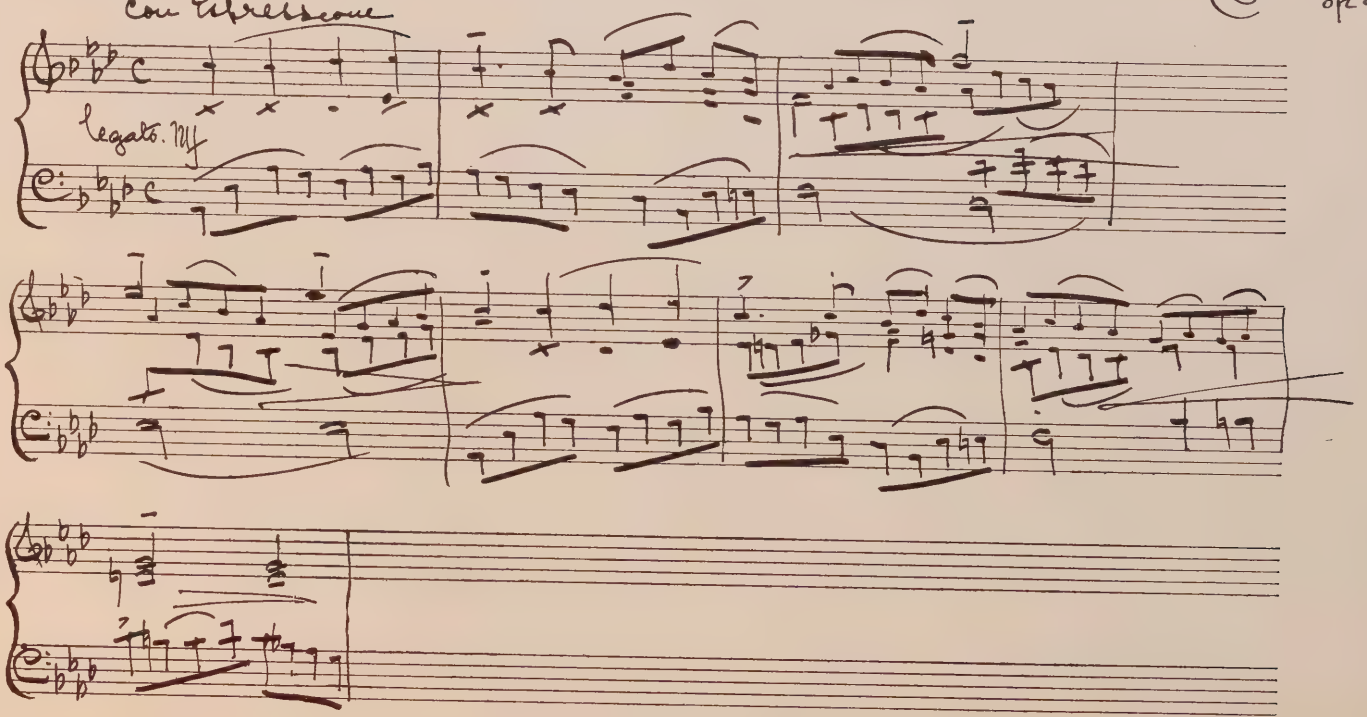
Mr. de Koven's first attempt at musical composition was in 1881, when, fresh from collegiate honors and musical studies, he wrote the words and music of a song that gave him a taste for fame, the title of which was *Marjorie Daw*. Since that venture he has written and published over one hundred different songs. The first composition of more pretentious quality was a light opera, entitled *Cupid, Hymen & Co.*, which was never brought out, owing to the failure of the organization about to produce it. Next came *The Begum*, which Col. McCaull's company produced with decided success. Encouraged by this experience, Mr. de Koven went abroad in 1889 and studied under Richard Genee, in Vienna. While there he wrote his other opera, *Don Quixote*, which in turn was followed by *Robin Hood*, the most successful opera ever written by an American. *The Knickerbockers* was next; then followed *The Fencing Master* and *The Algerian; Rob Roy* in 1894; *The Tzigana; The Mandarin; The Highwayman* (1898); *The Three Dragoons* (1899); *Papa's Wife; Foxey Quiller* (1900); *Little Duchess; Maid Marian* (1901); *Red Feather* (1903); *Happy Land* (1905); *Student King* (1906); *The Snowman; The Golden Butterfly; The Beauty Spot* (1909). Among his other compositions are: *Nocturne, in A minor*, for piano and violin; serenade for men's voices, *Good Night, My Love;* and the following songs for one voice: *Arabian Love Song; Ask What Thou Wilt; Gavotte in Grey; Good-bye to the Leaves; I Promise Thee; Indian Love Song; The Lily; Little Doris; Five Lullabies; The Mistress of My Heart; O, Promise Me; Persian Love Song; Sleep on, My Heart; Tell Me Again; There's a Woman Like a Dewdrop; What of the Night;* and *Where Ripples Flow.*

Mr. de Koven is the founder and conductor of the Washington Symphony Orchestra. He has served as musical critic on various New York publications and is now musical editor of the *New York World.*

Andante Classique

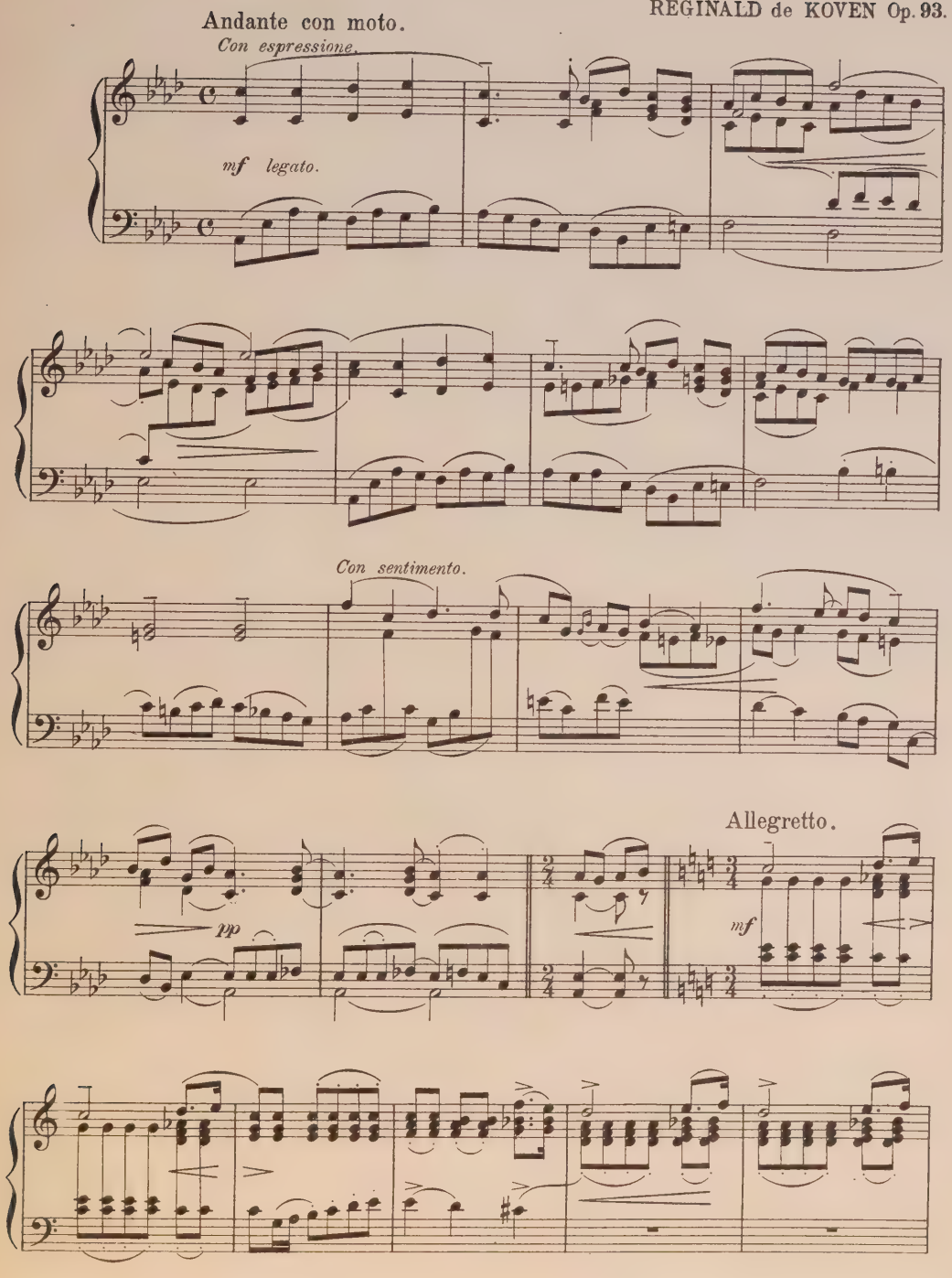
Reginald de Koven
Op. 93

Andante con Moto
con Espressione

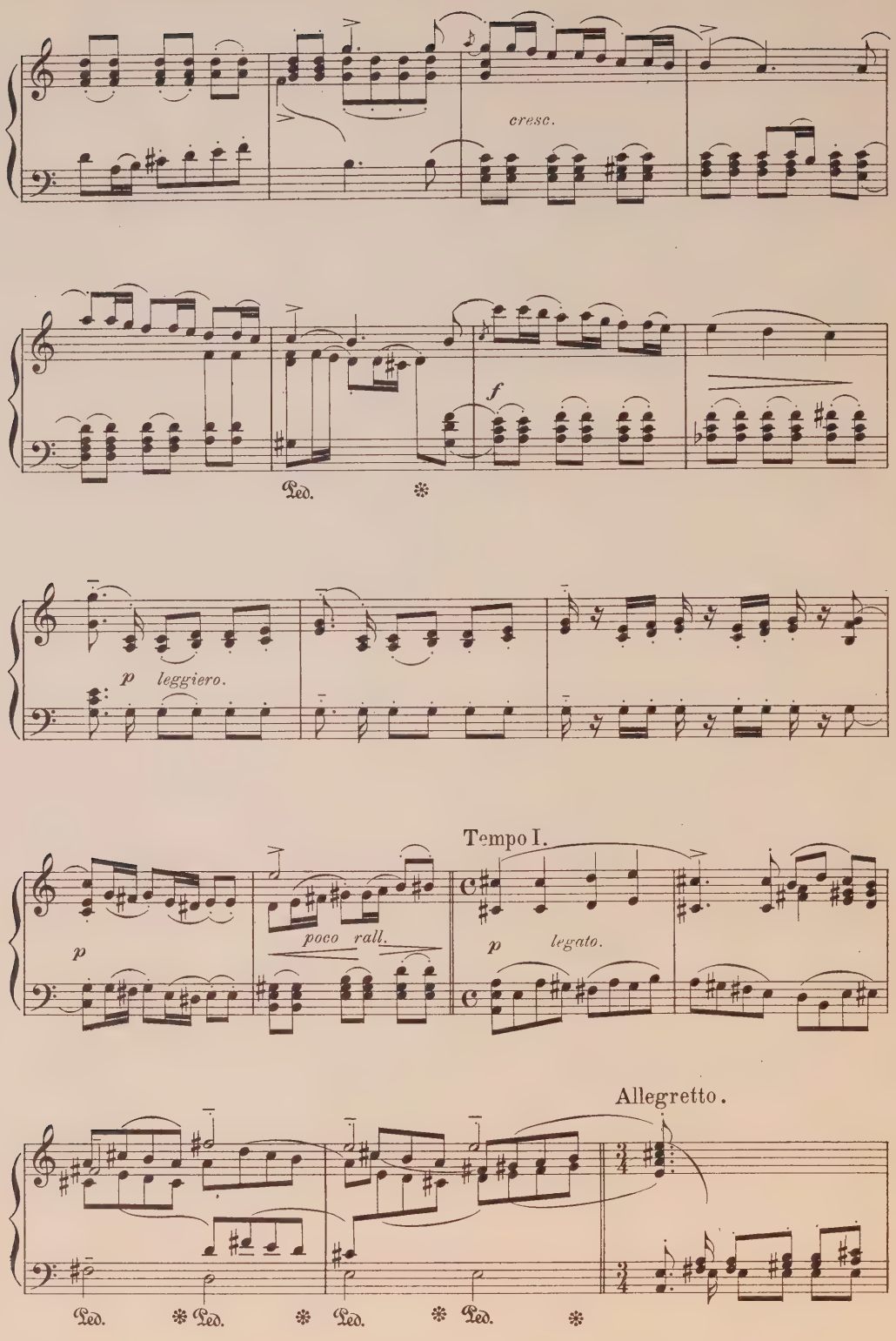


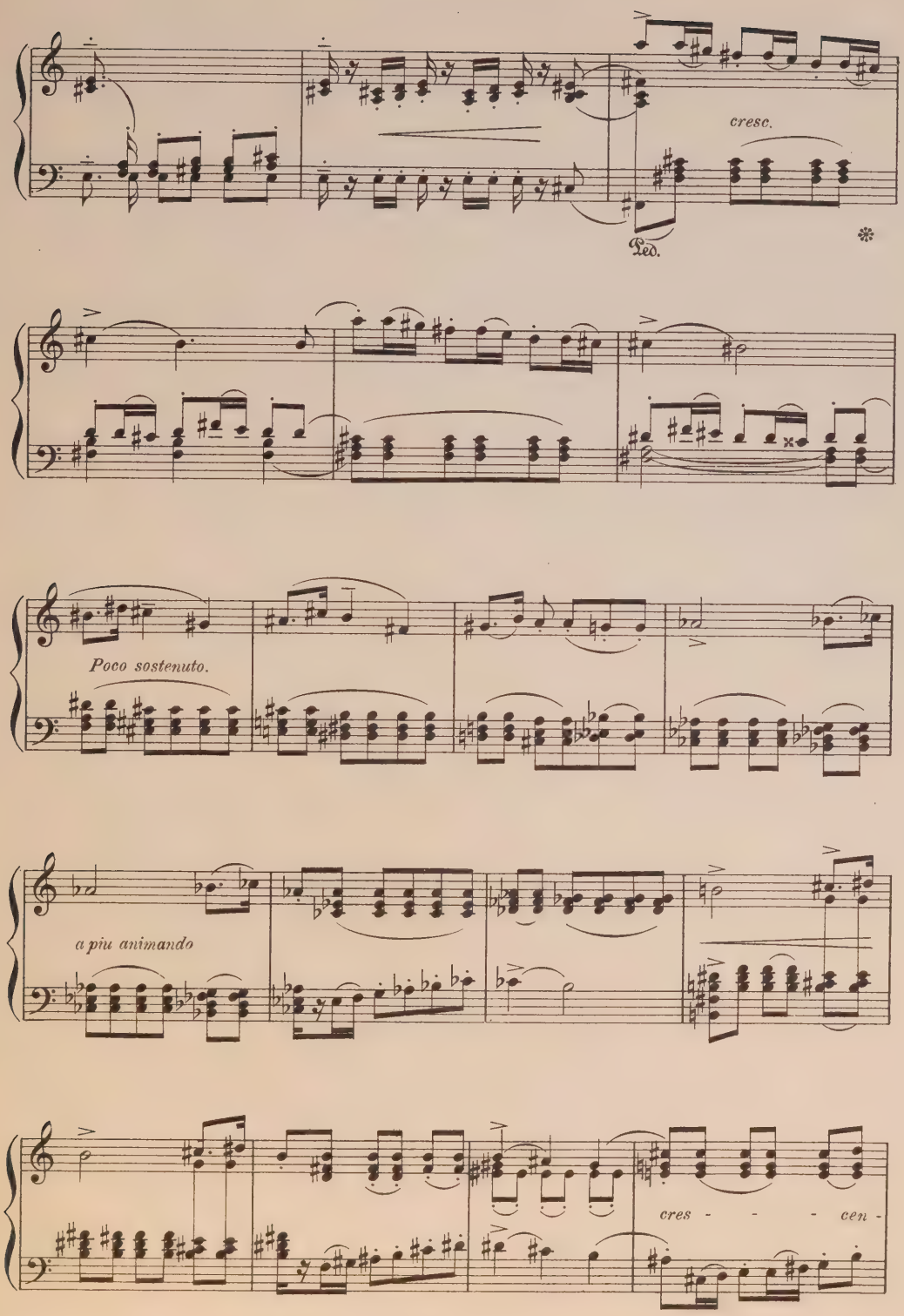
Andante Classique.

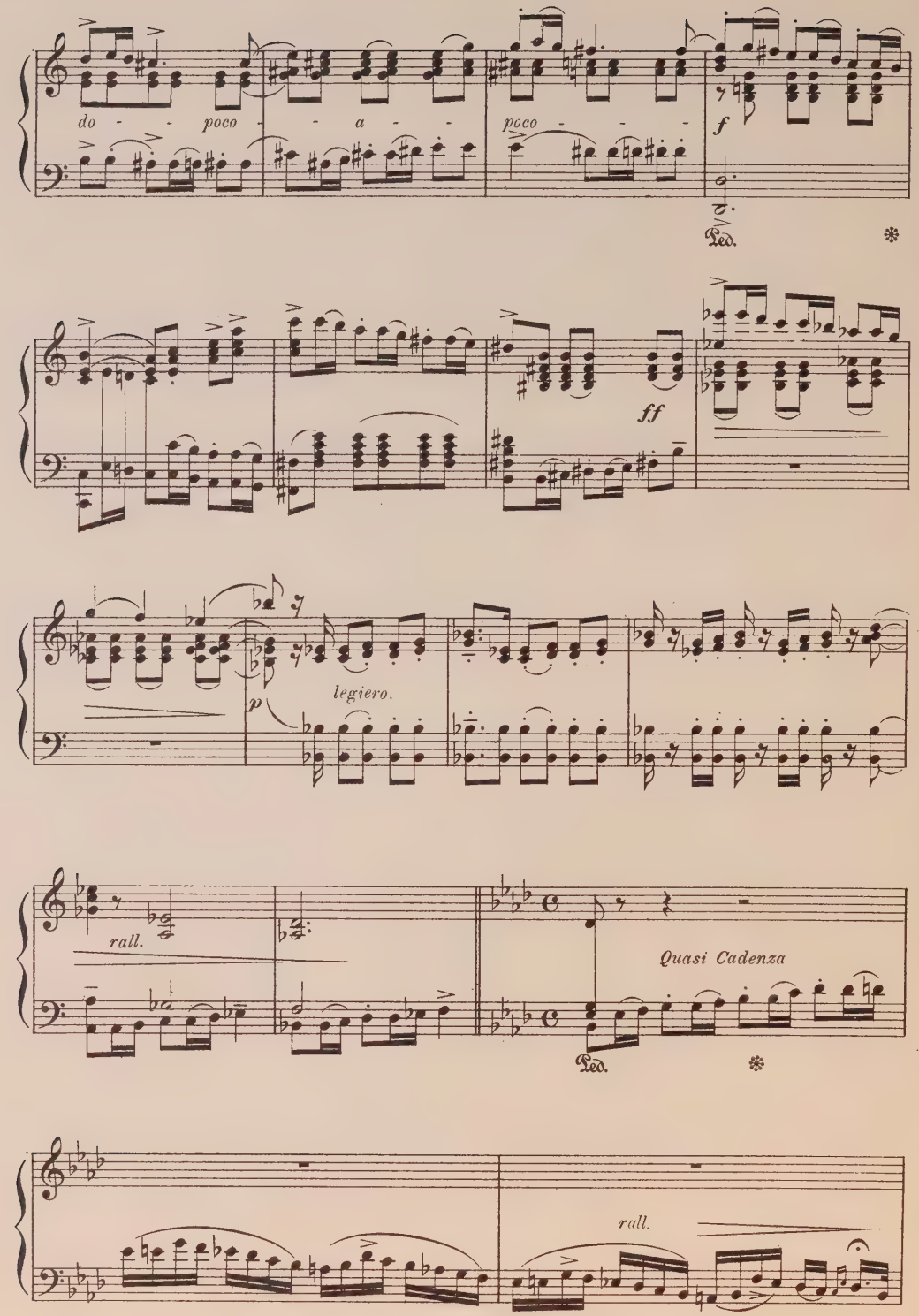
REGINALD de KOVEN Op. 93.

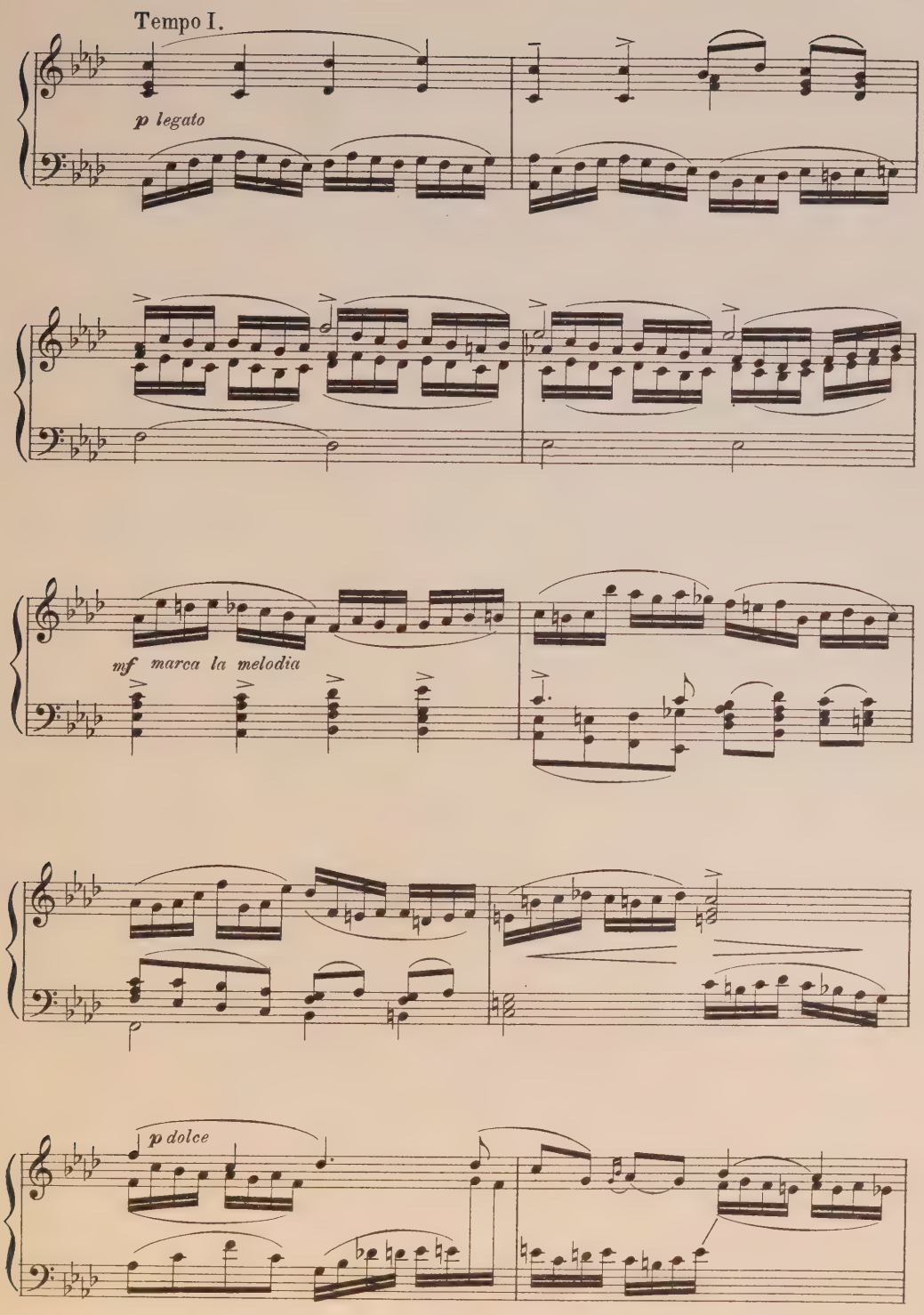


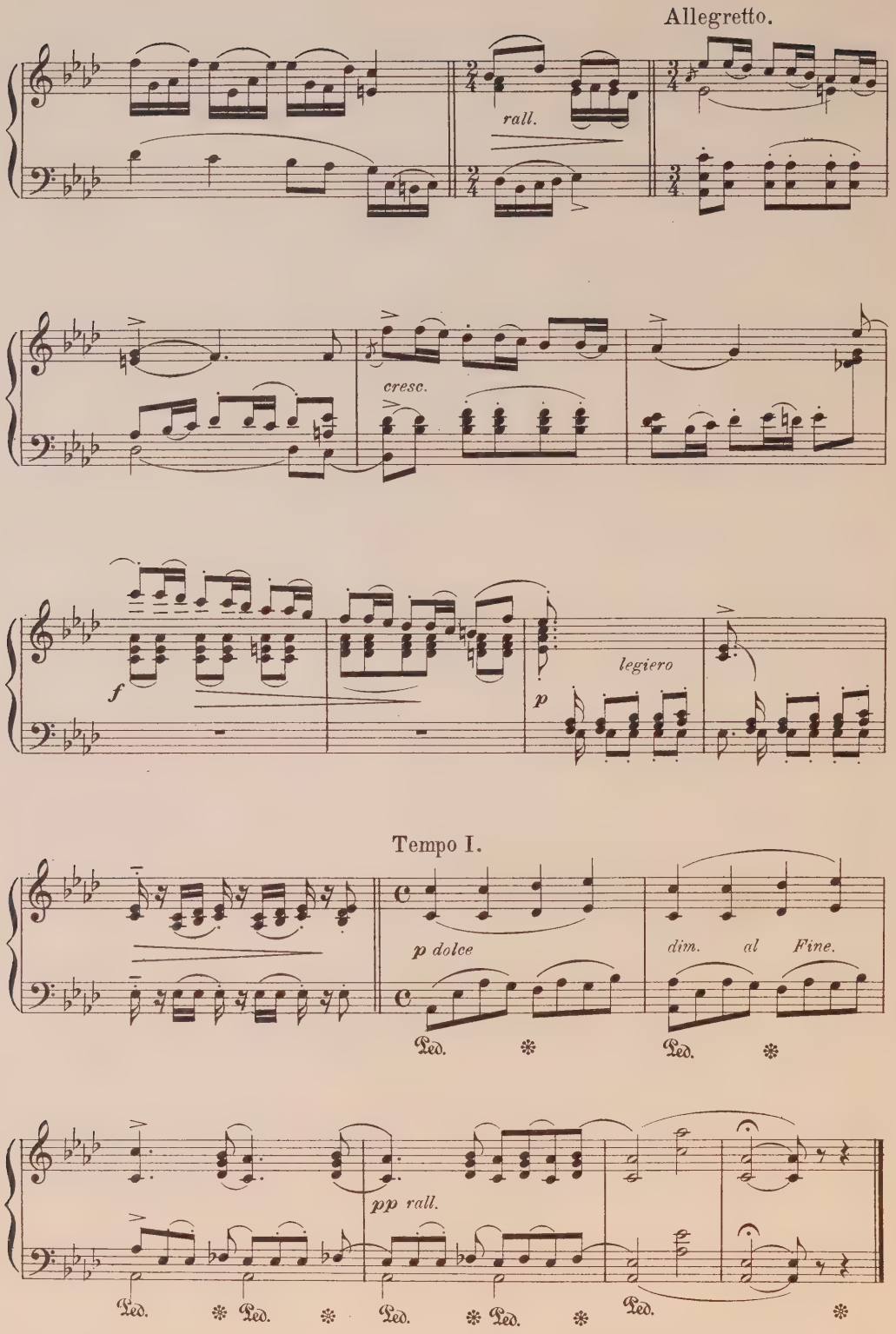
Copyright 1894 by J. B. Millet Company.


cresc.
f
Ped.
p leggiero.
p
poco rall.
Tempo I.
p legato.
Allegretto.
Ped. Ped. Ped. Ped.

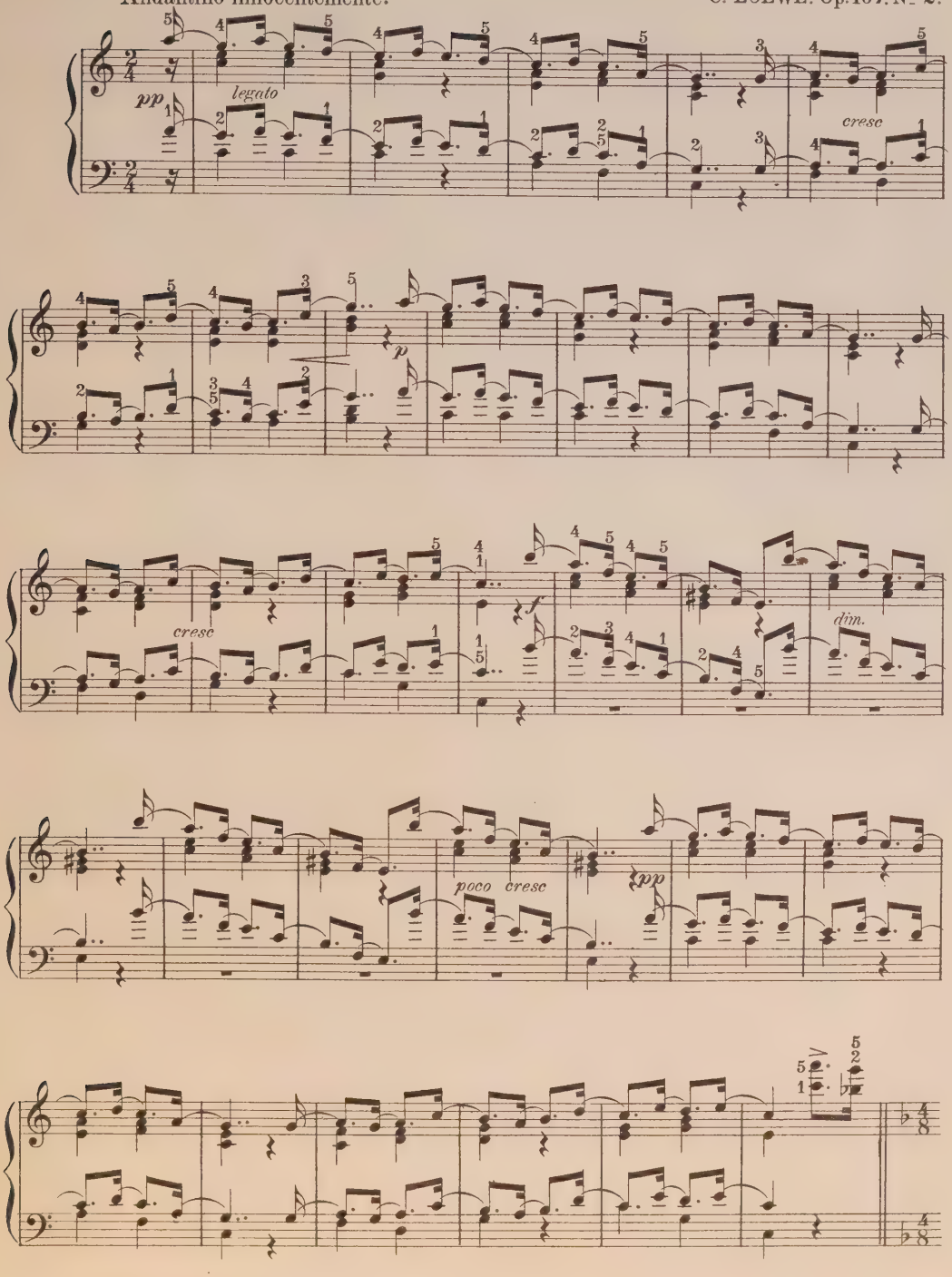

cresc.
Ped.
Poco sostenuto.
a più animando
cres - - - - cen -

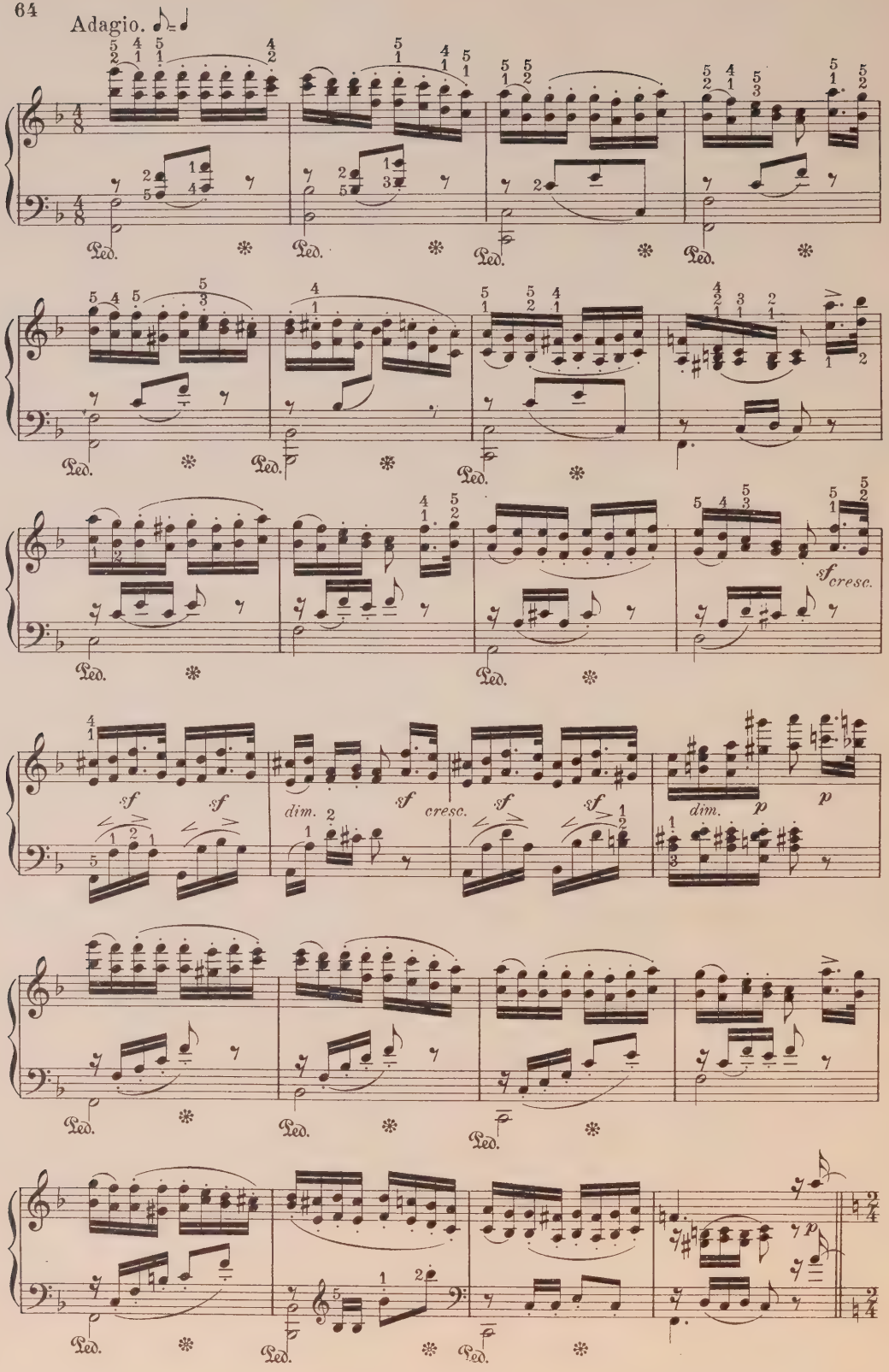

do - - poco - - a - -
poco - - - -
f
Ped.
ff
p
legiero.
rall.
Quasi Cadenza
Ped.
rall.

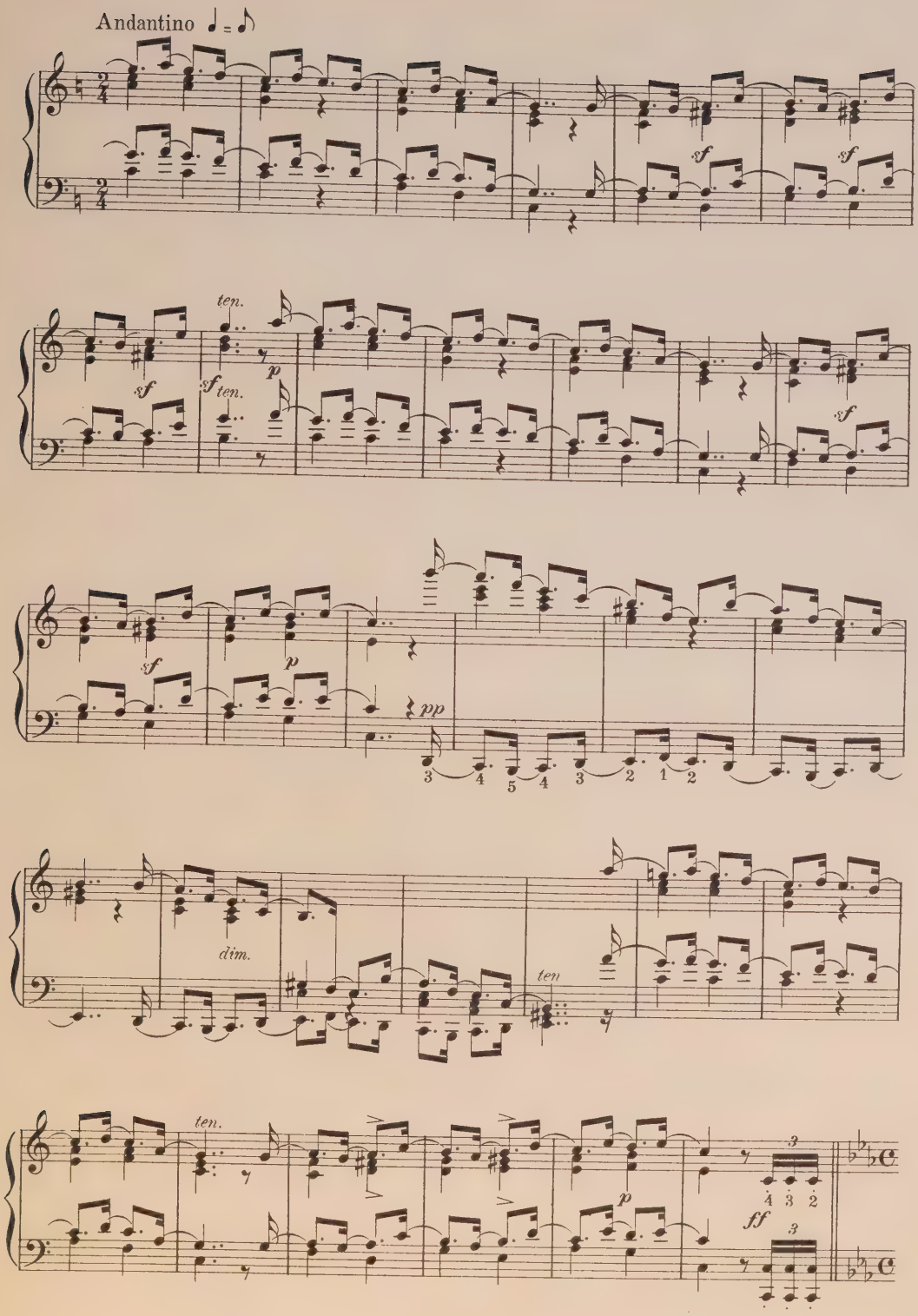

Tempo I.
p legato
mf marca la melodia
p dolce

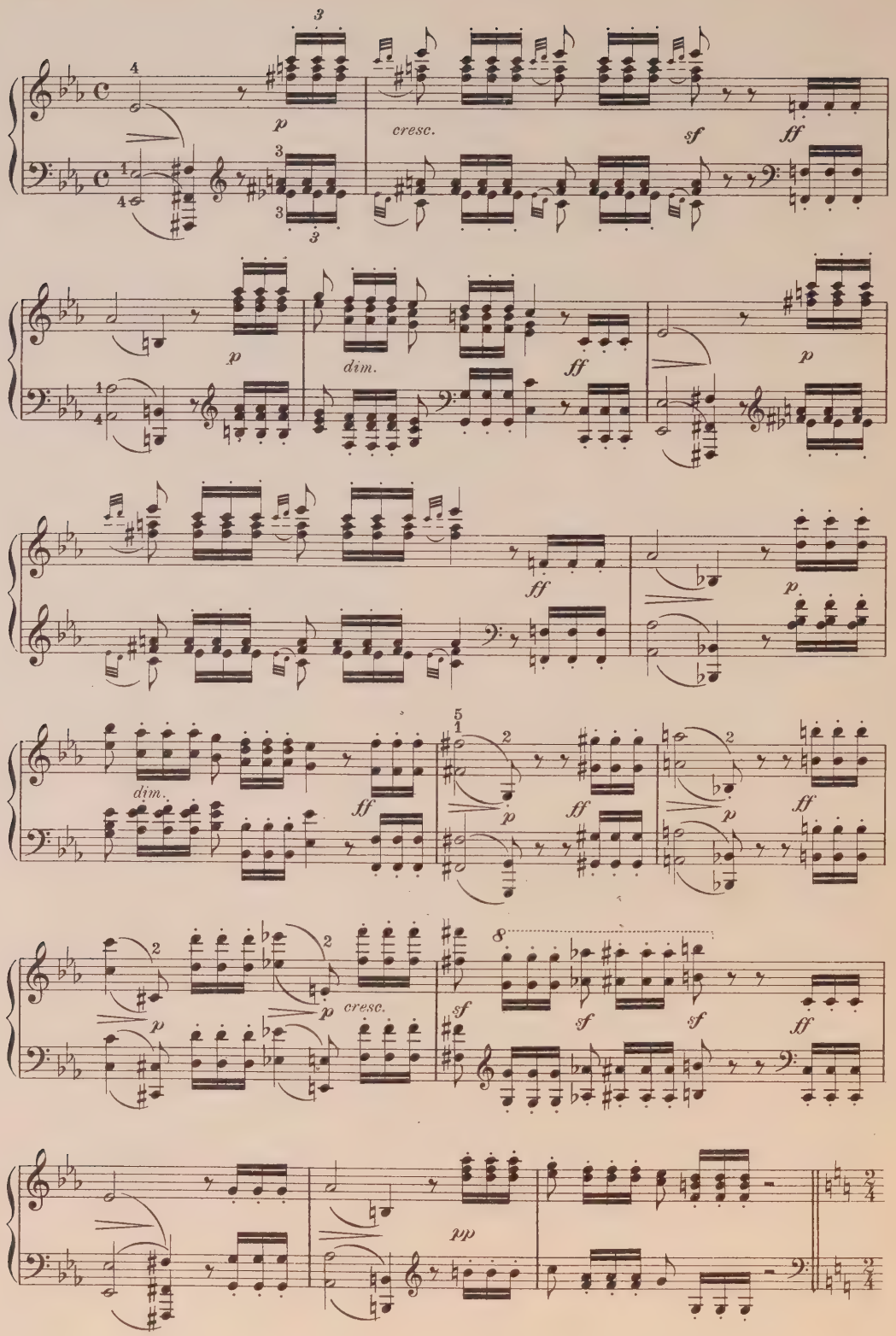

Allegretto.
rall.
cresc.
f
legiero
p
Tempo I.
p dolce
dim. al Fine.
pp rall.
Ped.

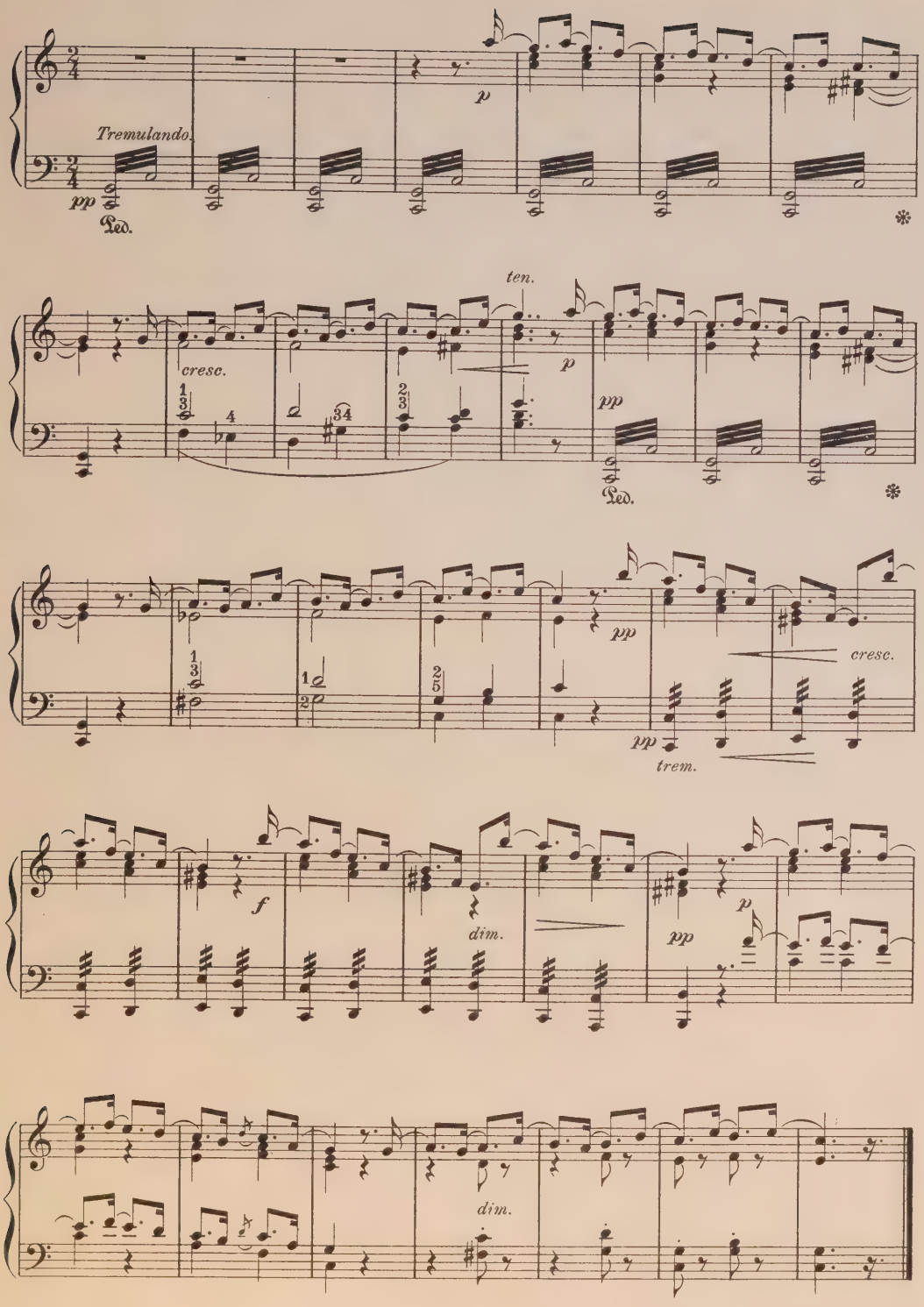
Andantino innocentemente. C. LOEWE. Op. 107. № 2.




Adagio.
Ped.
sf cresc.
sf
dim.
cresc.
p


Andantino
sf
sf
ten.
sf
sf ten.
p
sf
sf
p
pp
3 4 5 4 3 2 1 2
dim.
ten
ten.
p
ff
3 4 3 2


cresc.
dim.
cresc.
pp

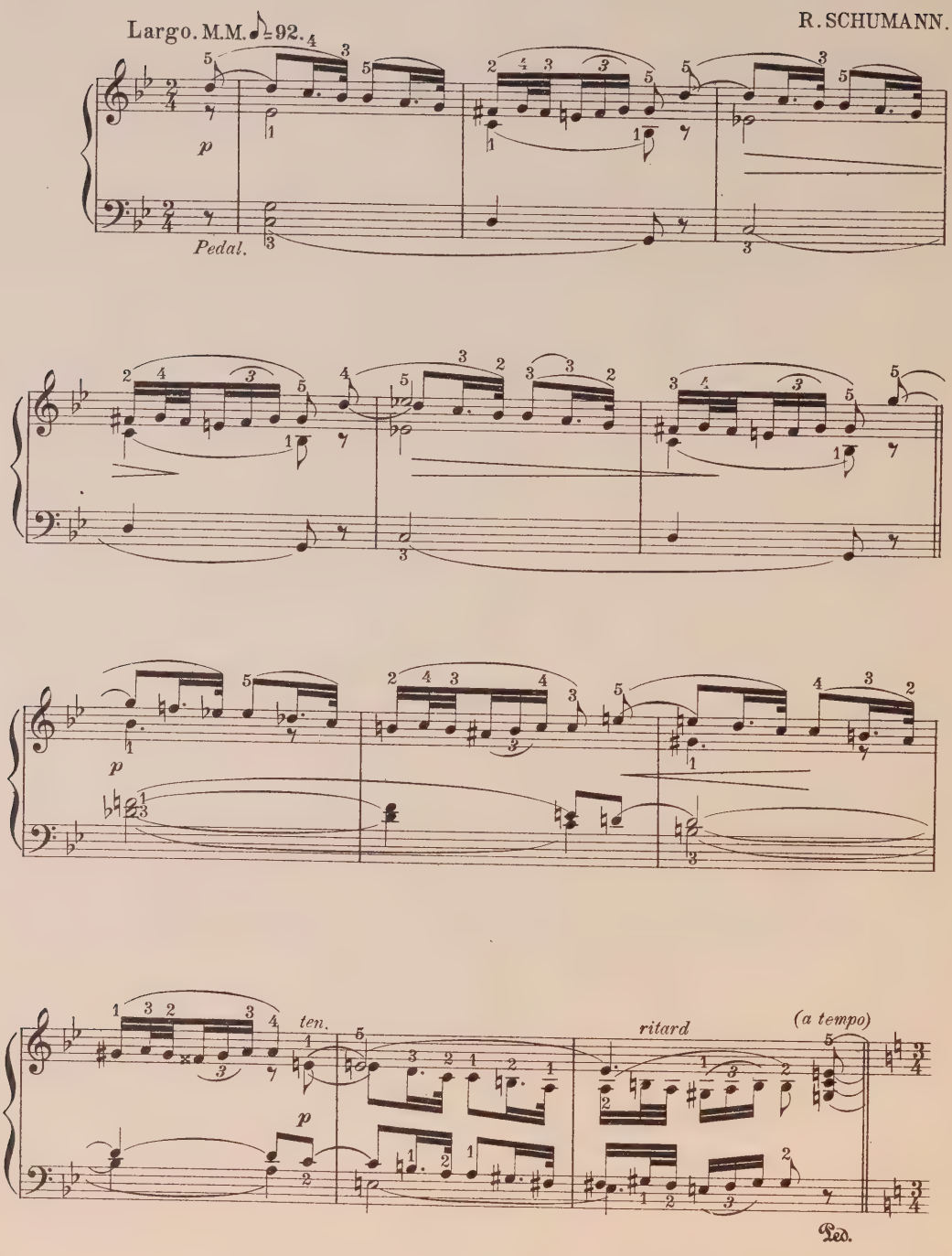

Tremulando.
pp
Ped.
p
ten.
cresc.
p
pp
Ped.
pp
cresc.
pp
trem.
f
dim.
pp
p
dim.

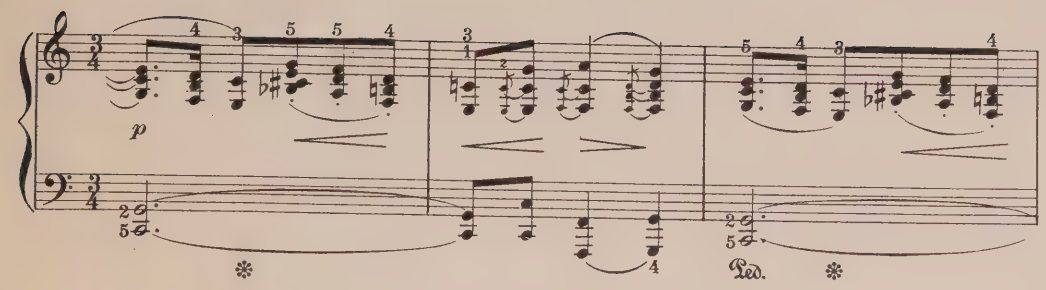
Romanze

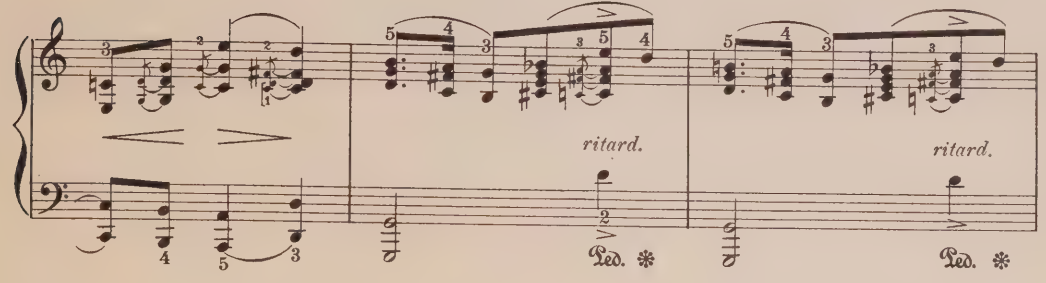
FROM

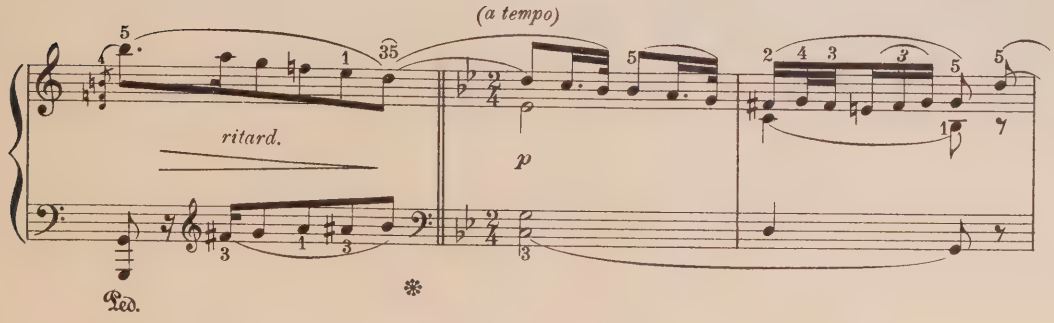
FASCHINGSSCHWANK Op. 26.

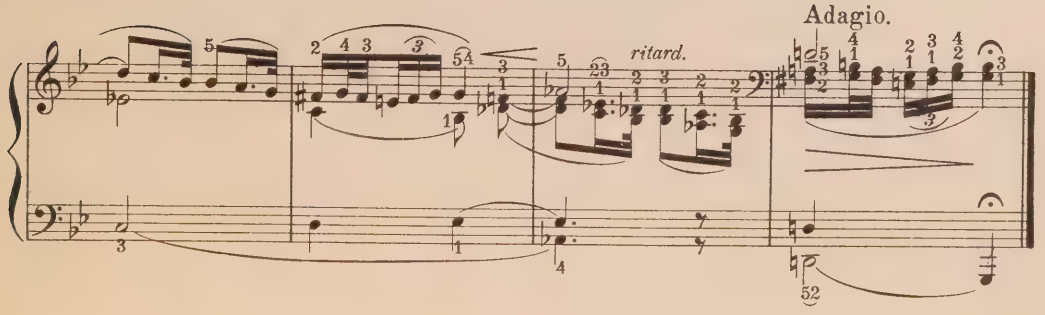
R. SCHUMANN.




p
Ped.


ritard.
Ped.
ritard.
Ped.


(a tempo)
ritard.
p
Ped.

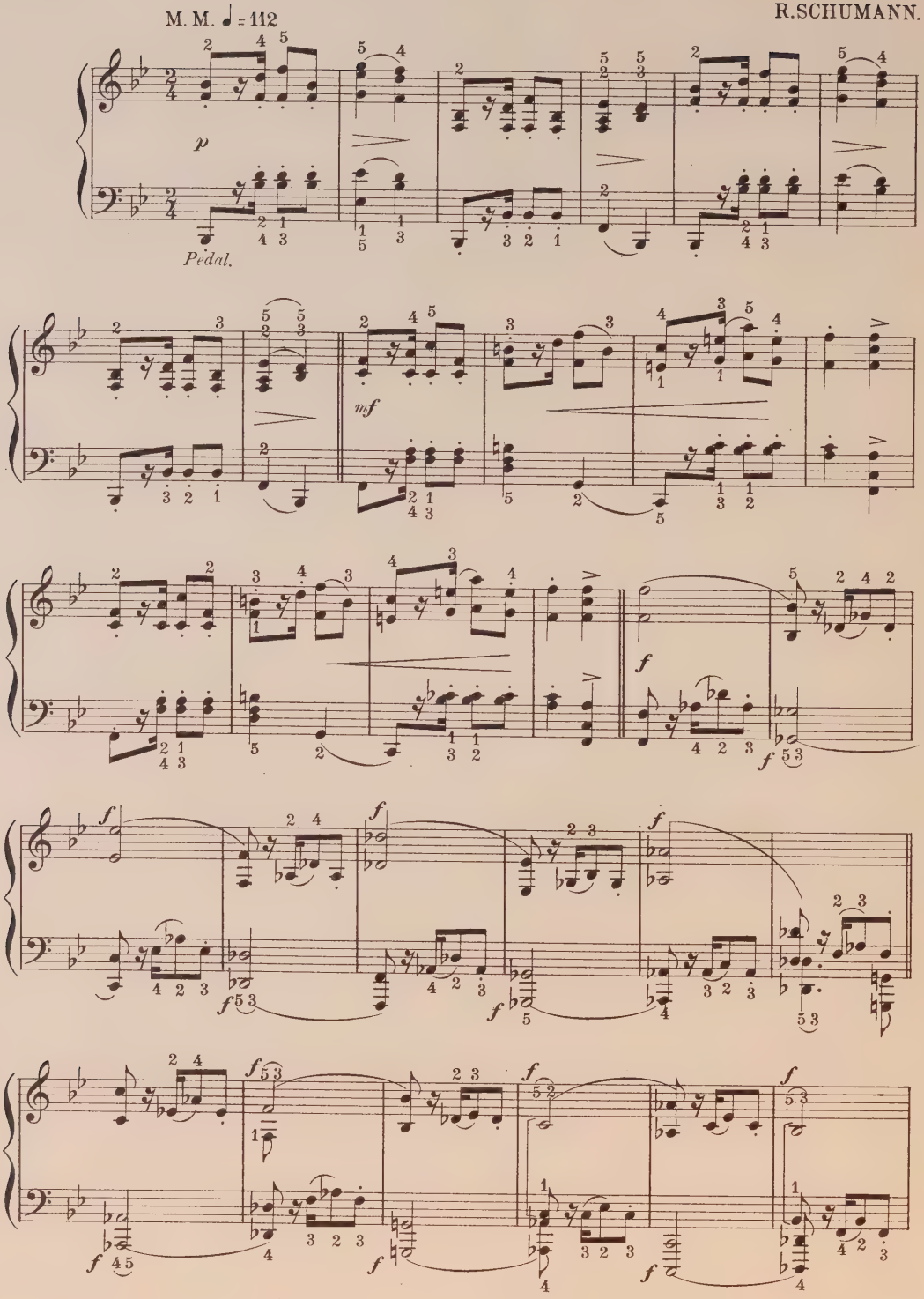

Adagio.
ritard.

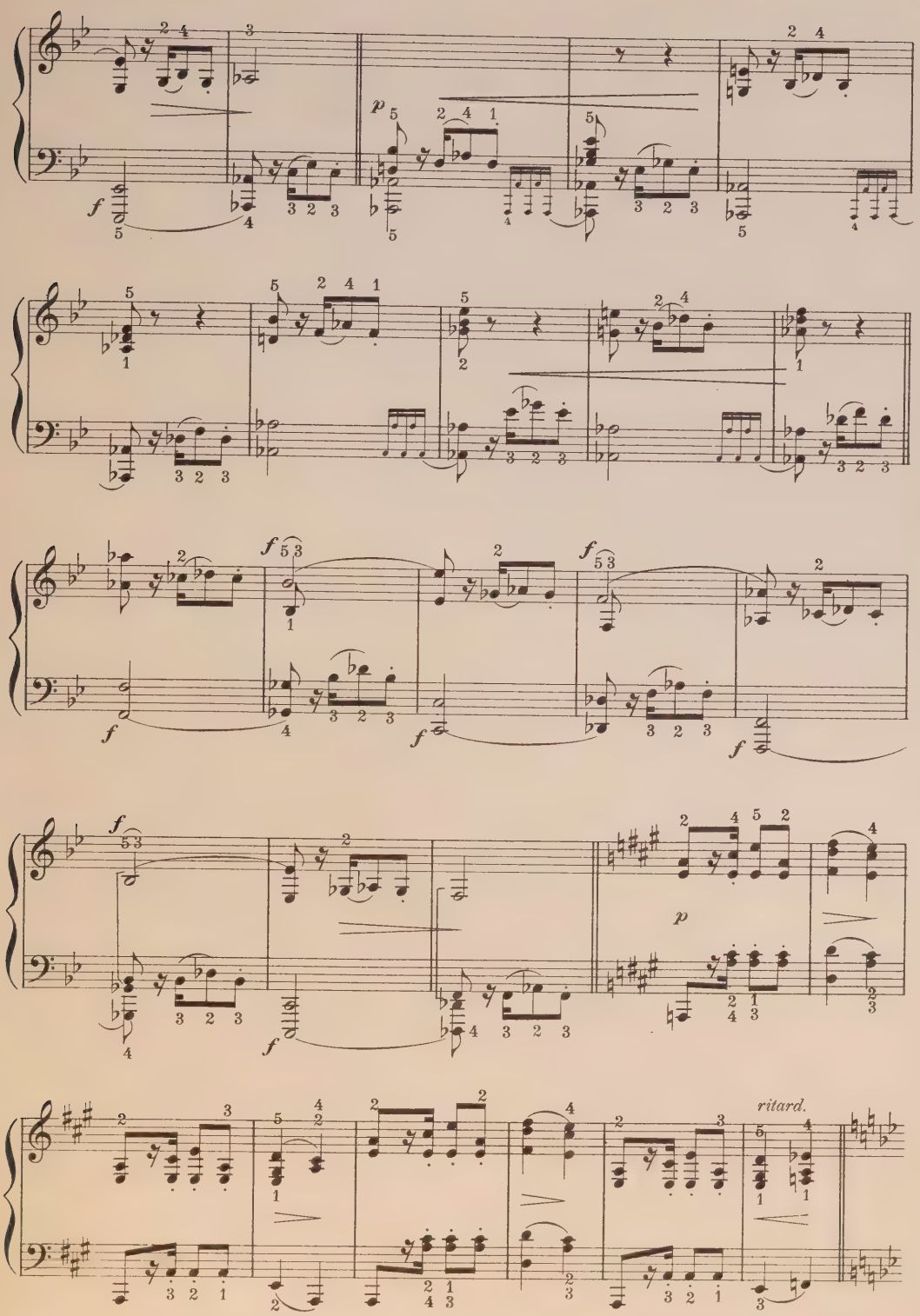
Scherzino

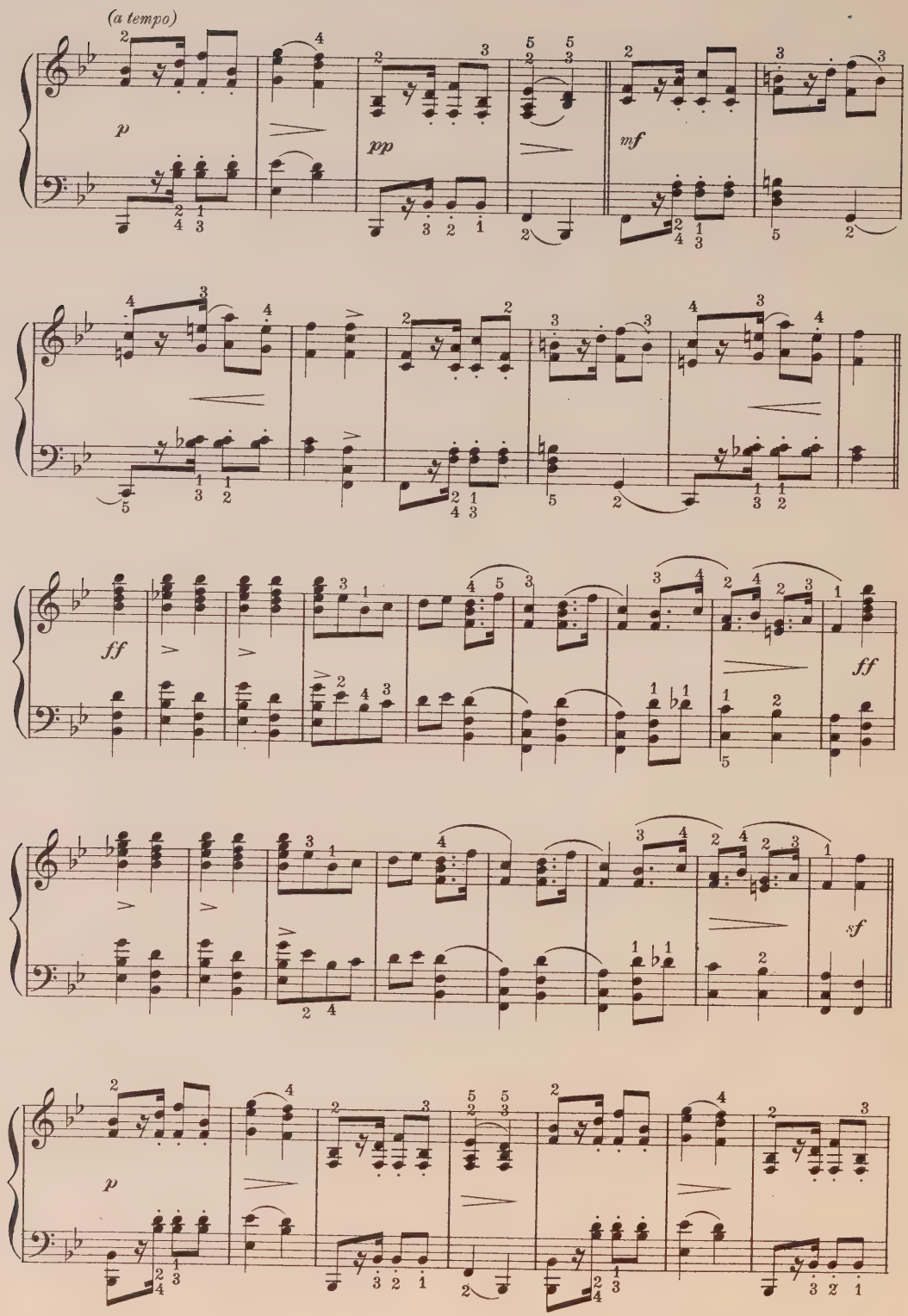
FROM

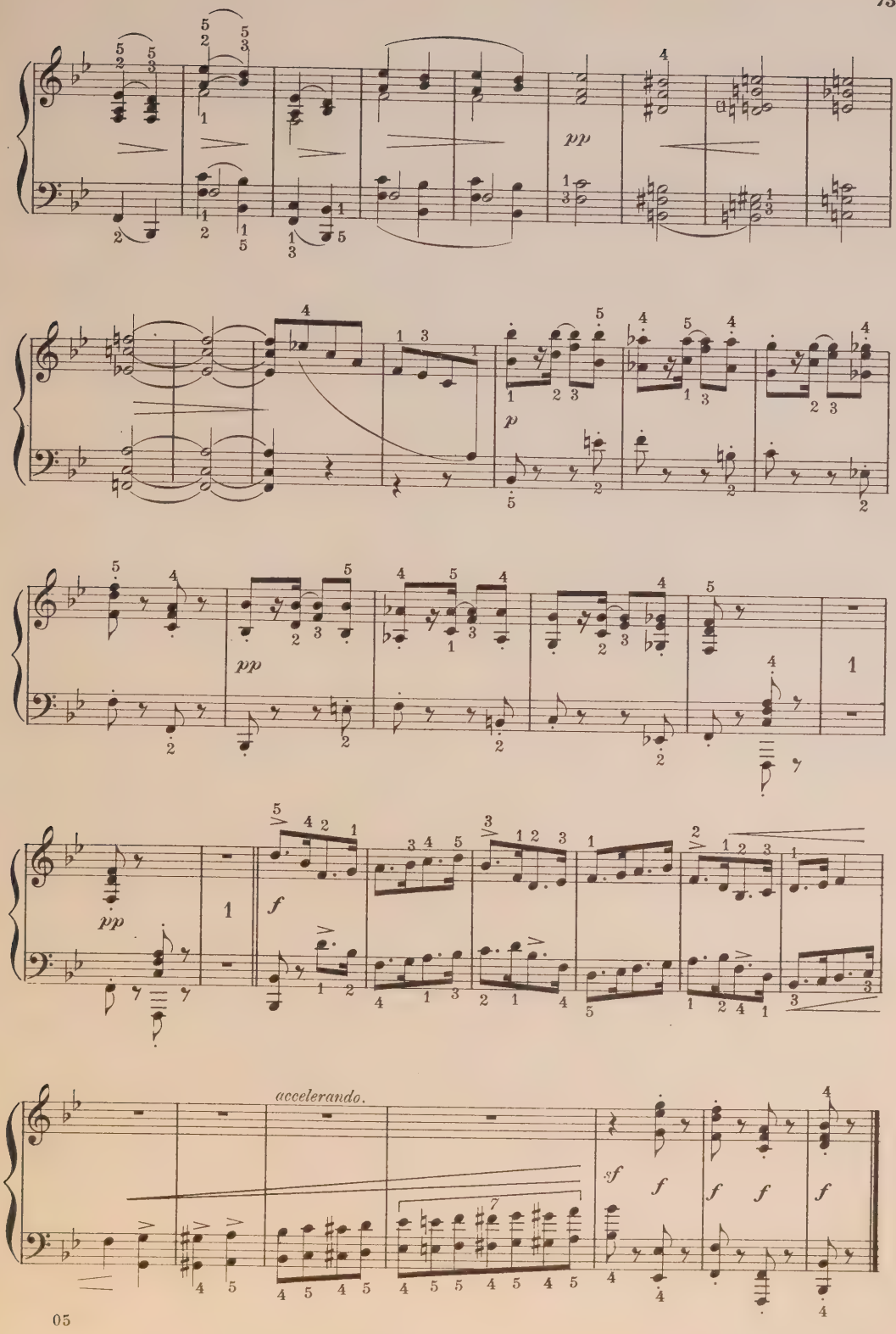
FASCHINGSSCHWANK. Op. 26.

R. SCHUMANN.



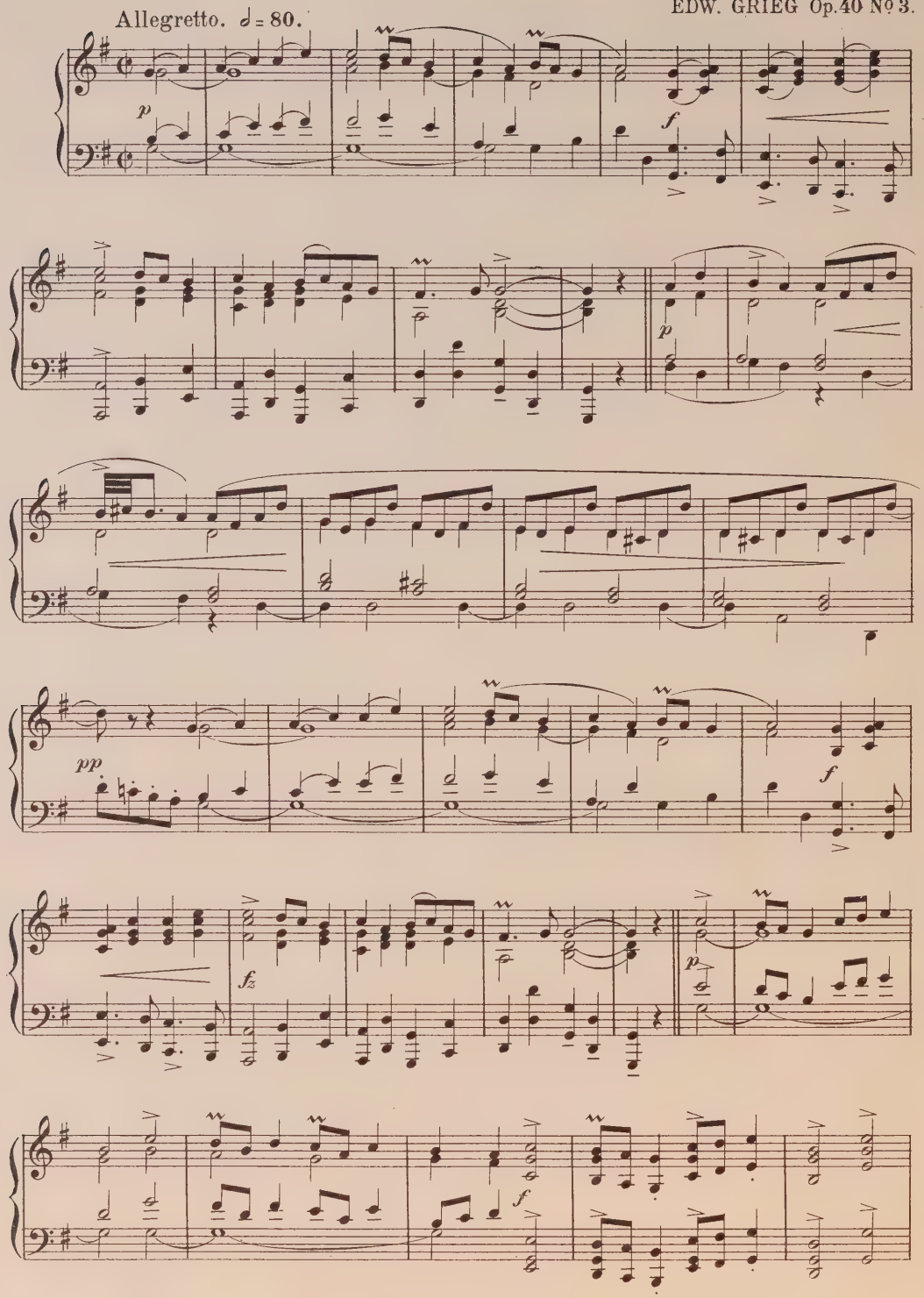

ritard.

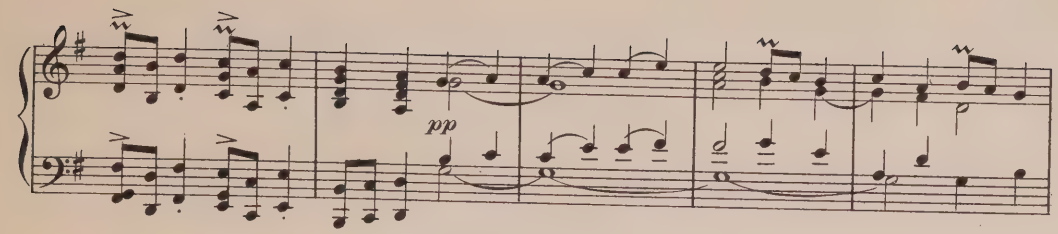

(a tempo)
p
pp
mf
ff
ff
sf
p

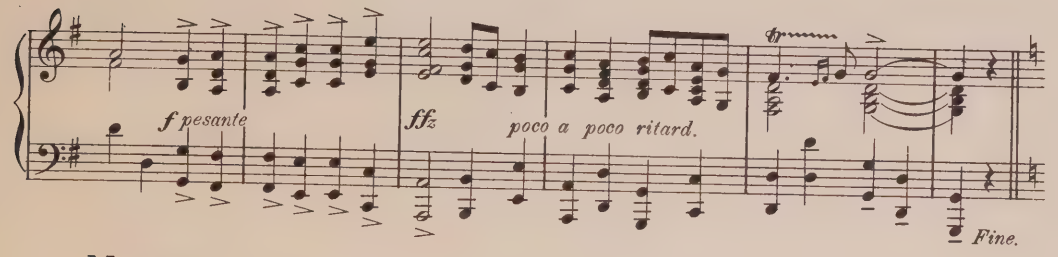

pp
p
pp
pp
f
accelerando.
sf
f

Gavotte.

EDW. GRIEG Op. 40 No 3.

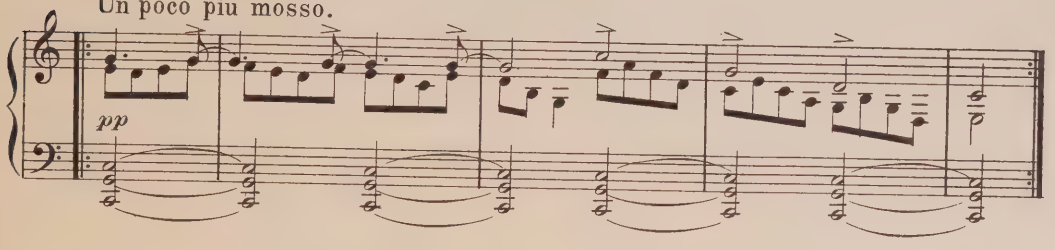


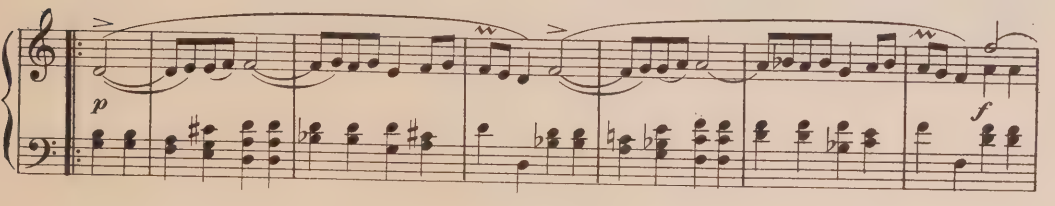


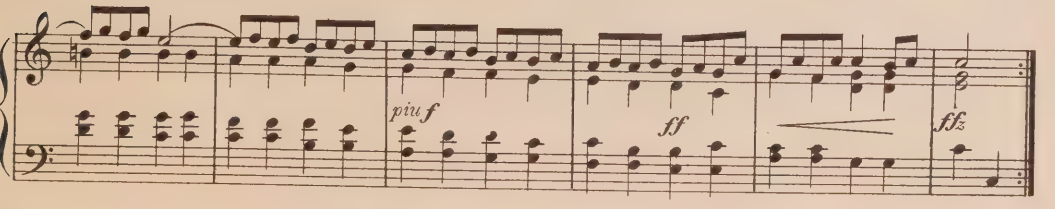


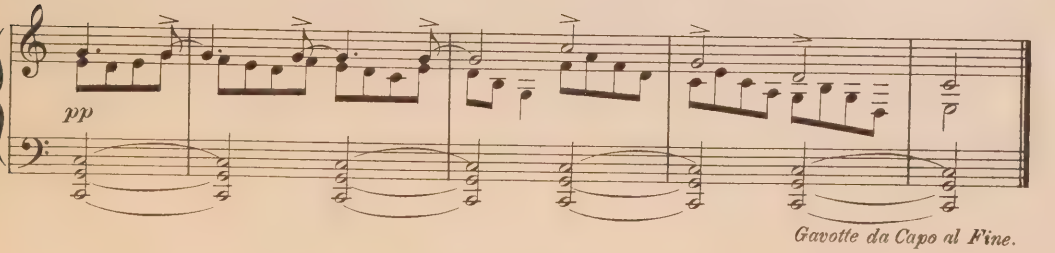
MUSETTE.

Un poco piu mosso.





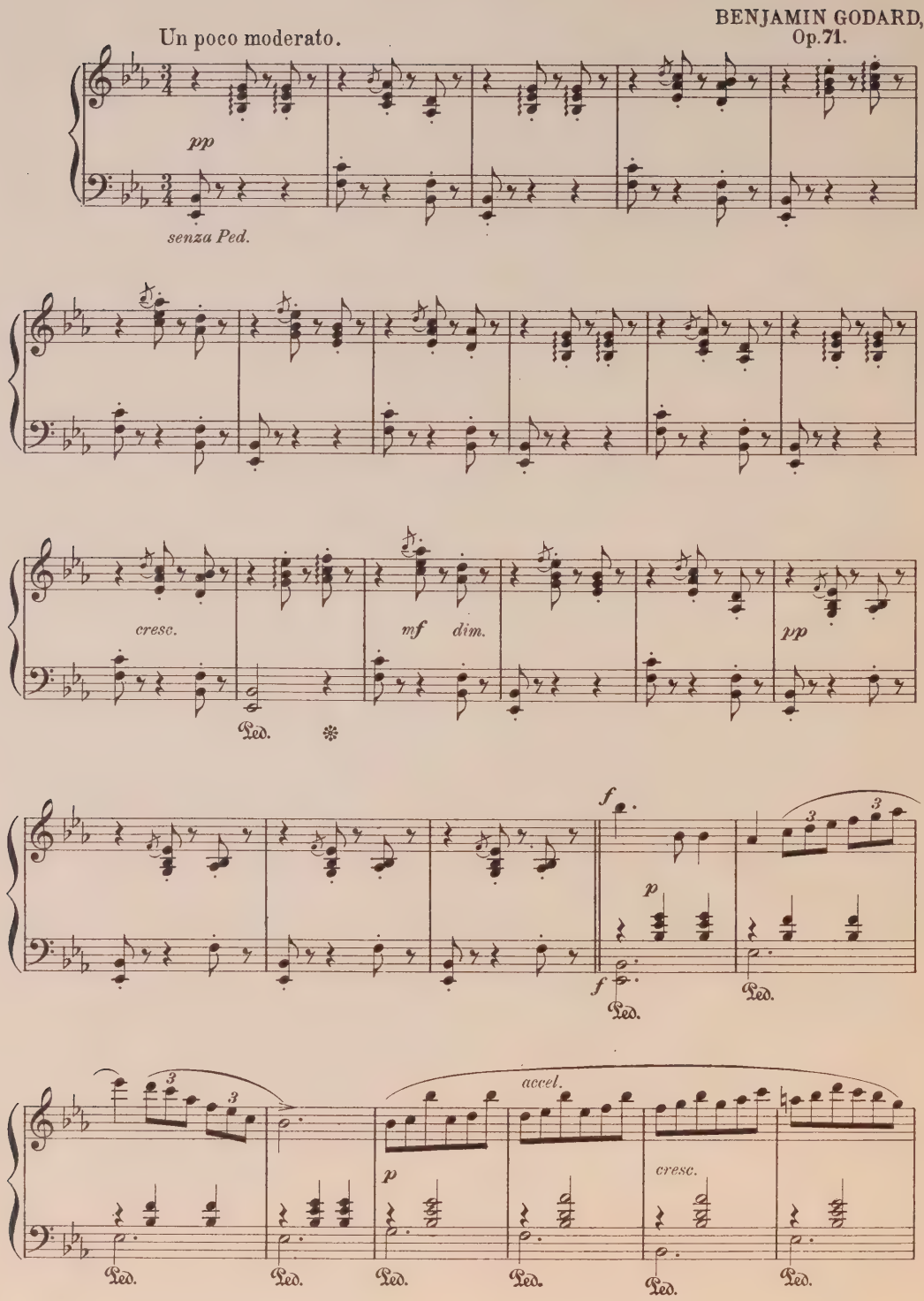


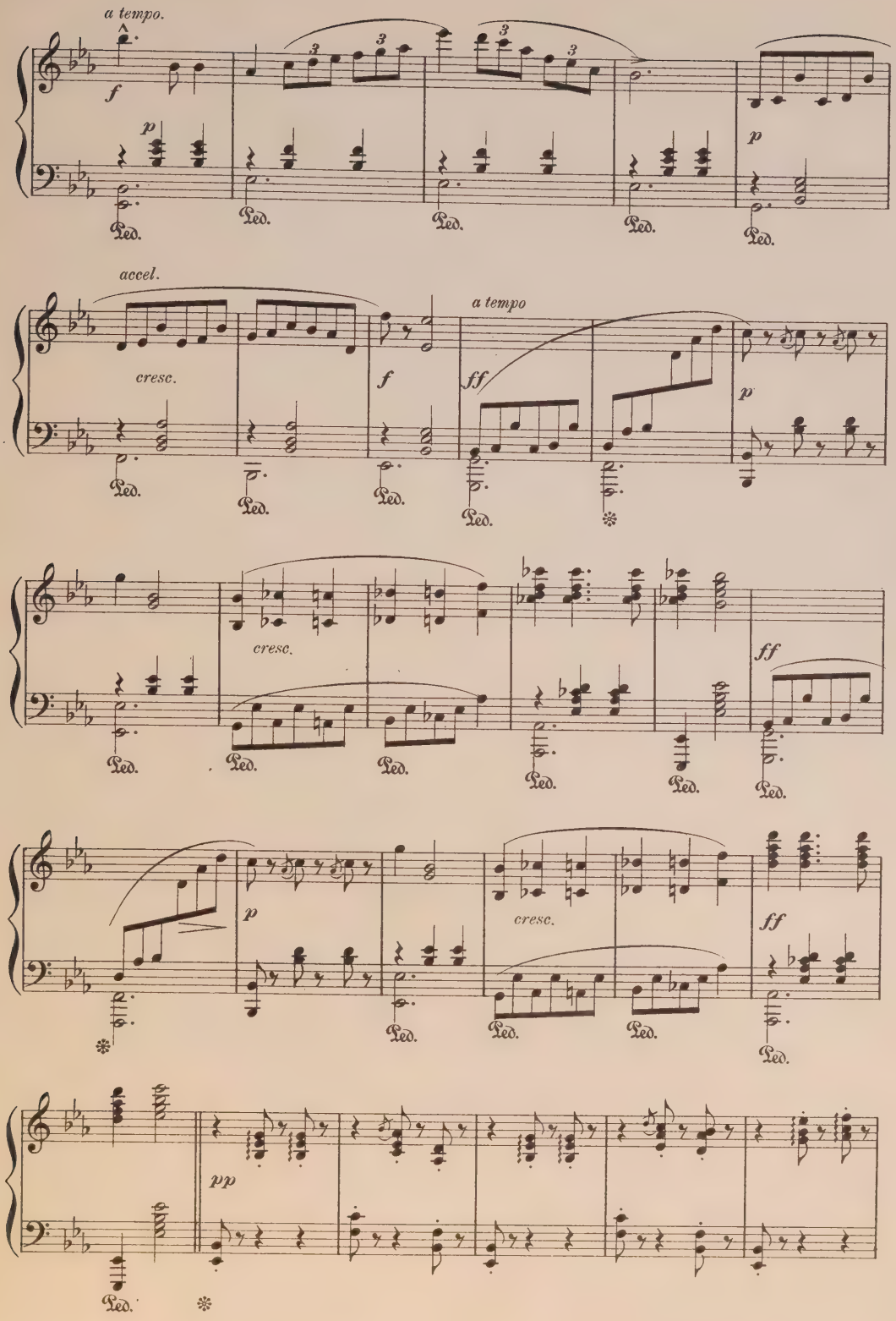


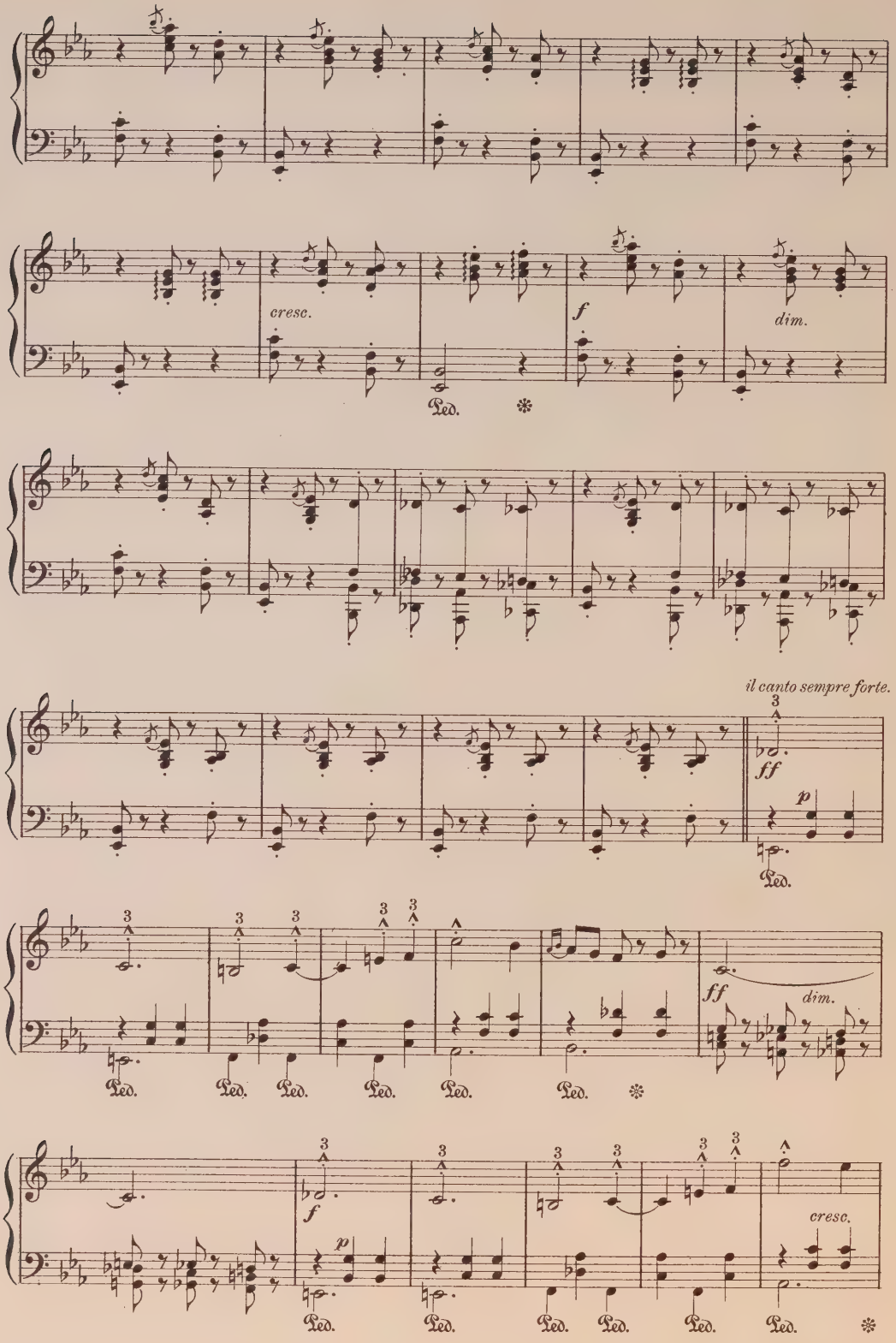
Gavotte da Capo al Fine.

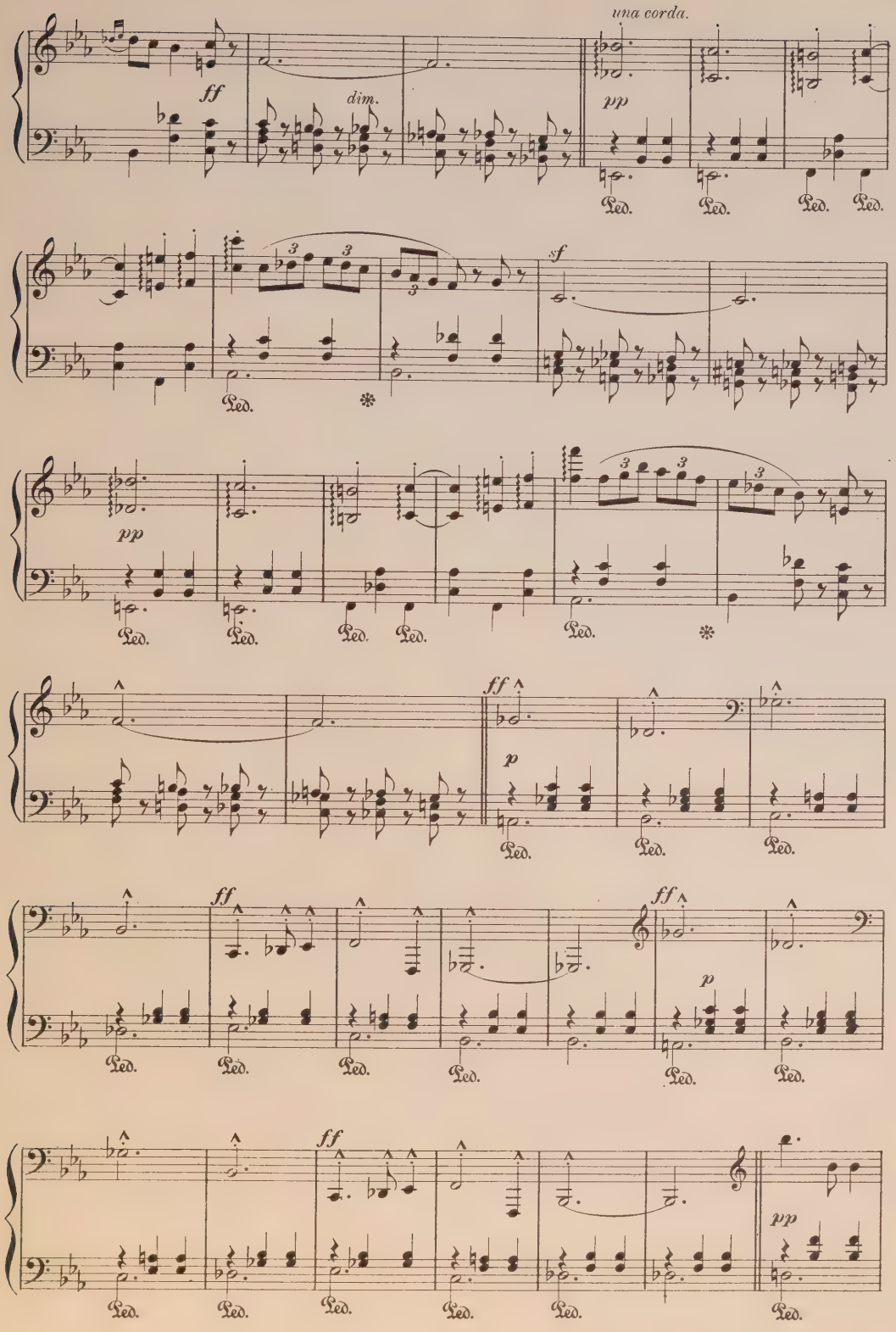
Valse-Serenade.

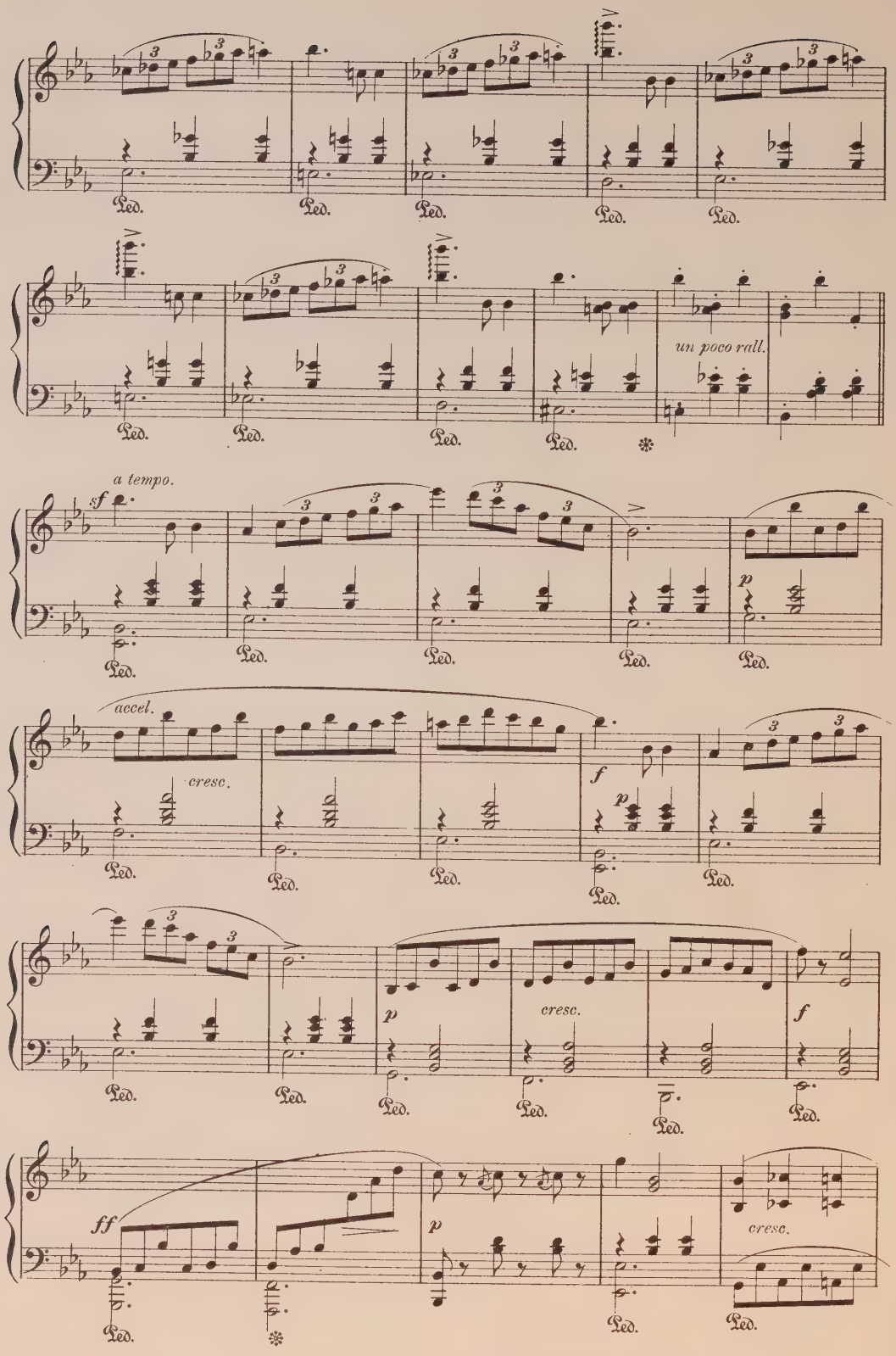
BENJAMIN GODARD,
Op. 71.

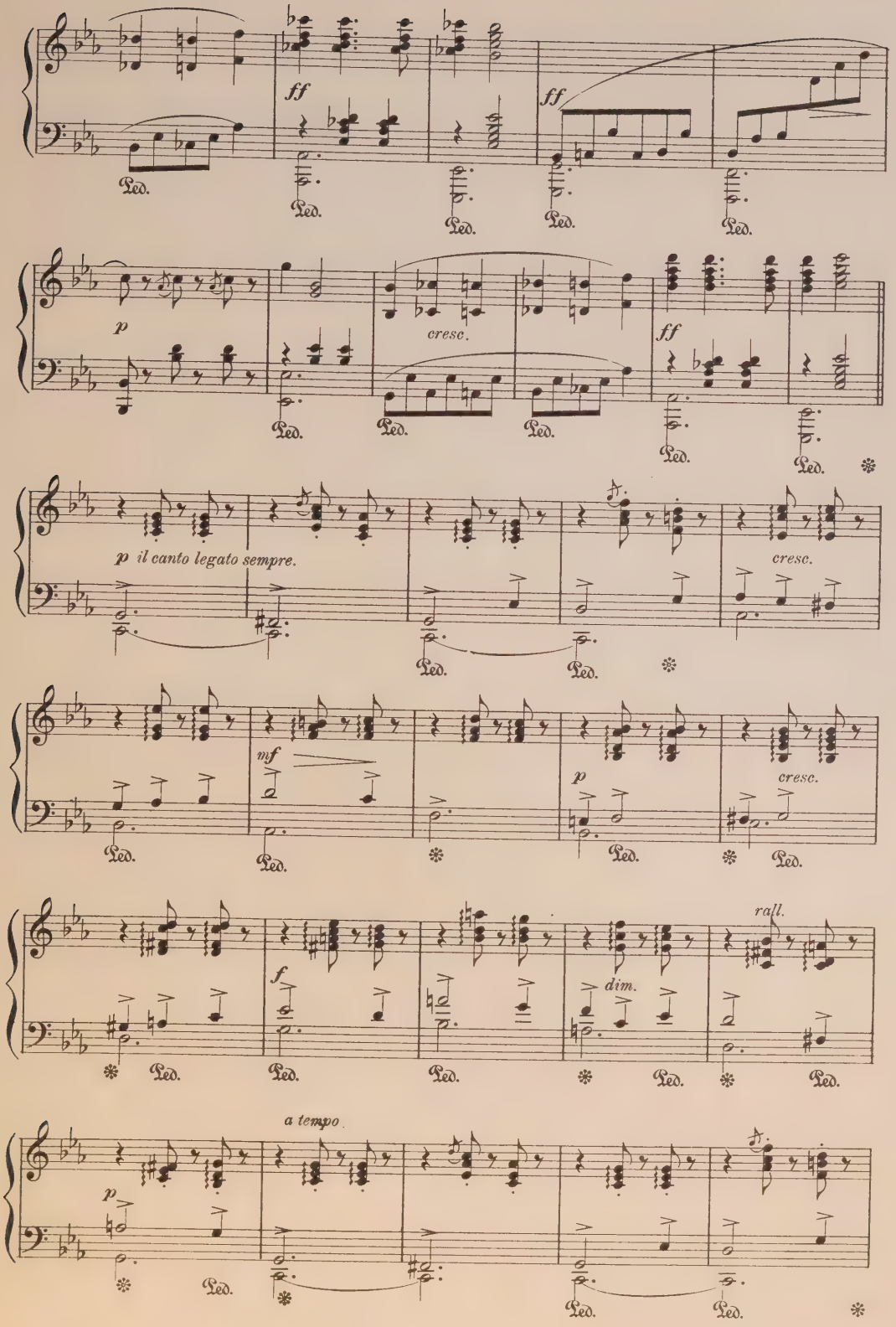


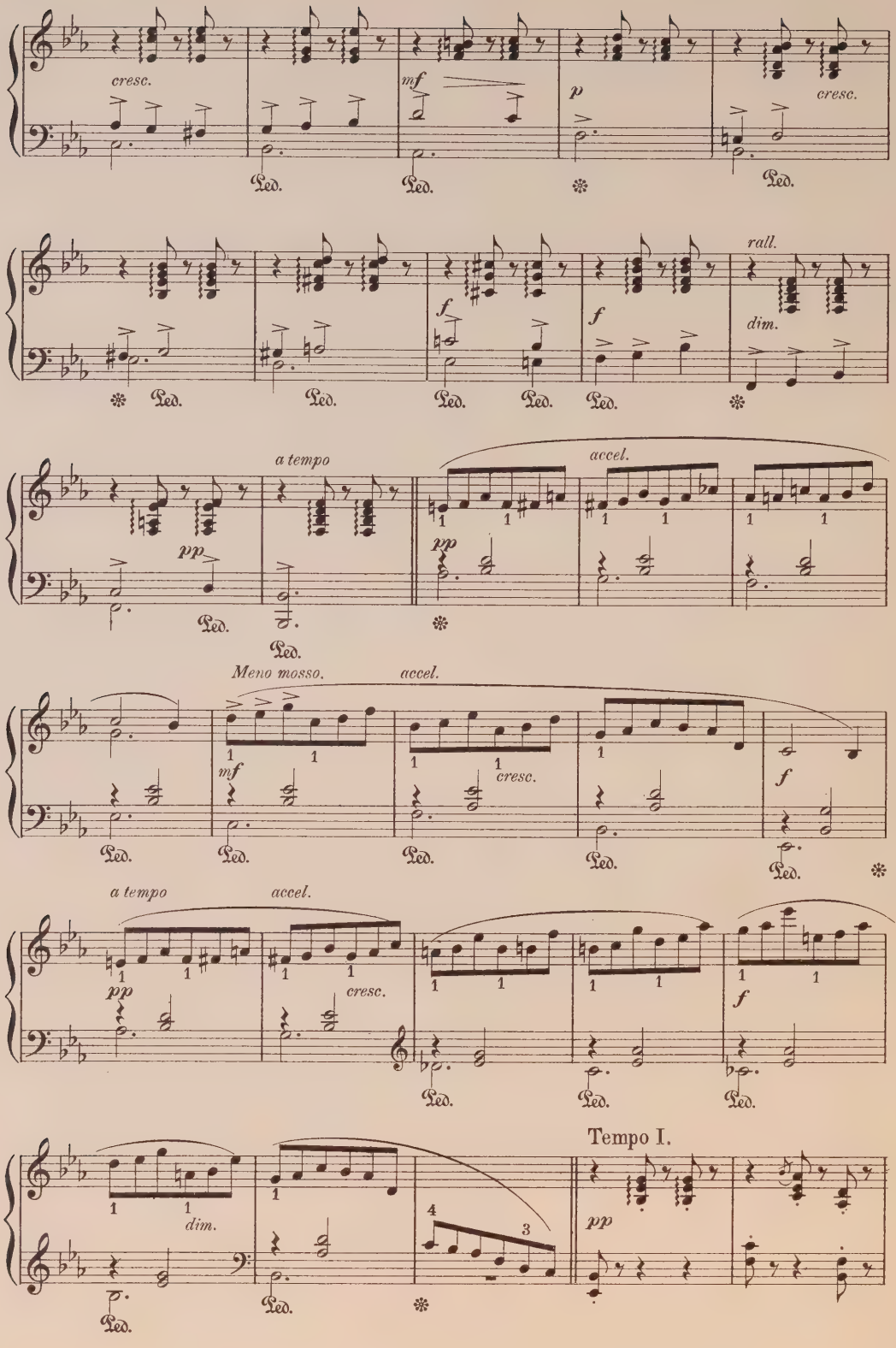

a tempo.
f
p
Ped.
accel.
cresc.
a tempo
ff
pp

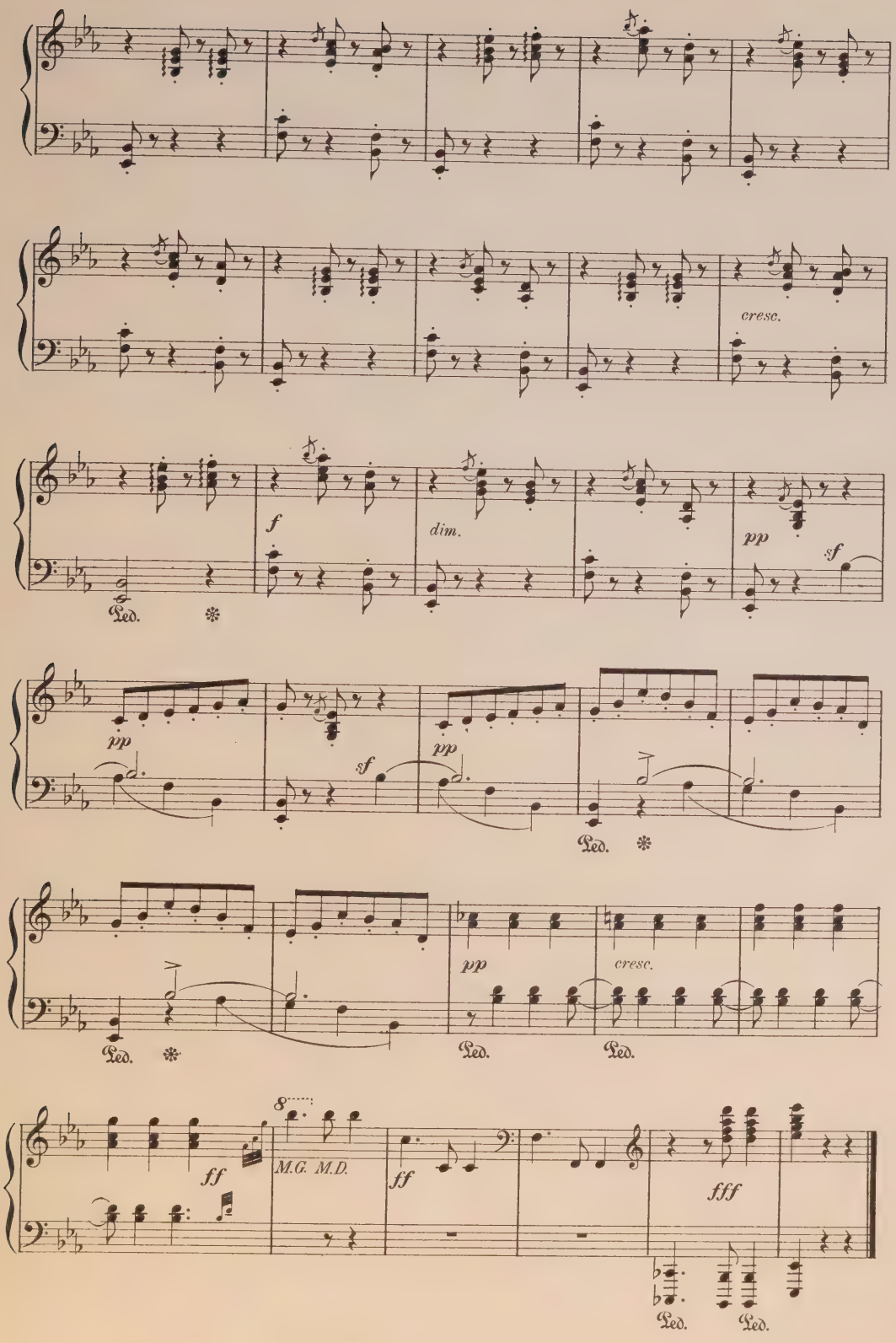

cresc.
f
dim.
Ped.
il canto sempre forte.
ff
p
ff
dim.
f
p
cresc.


una corda.
ff
dim.
pp
sf
pp
ff
p
ff
ff
p
ff
pp


un poco rall.
a tempo.
sf
accel.
cresc.
f
p
cresc.
f
ff
p
cresc.
Ped.


ff
ff
Ped.
p
cresc.
ff
p il canto legato sempre.
cresc.
mf
p
cresc.
f
dim.
rall.
a tempo
p

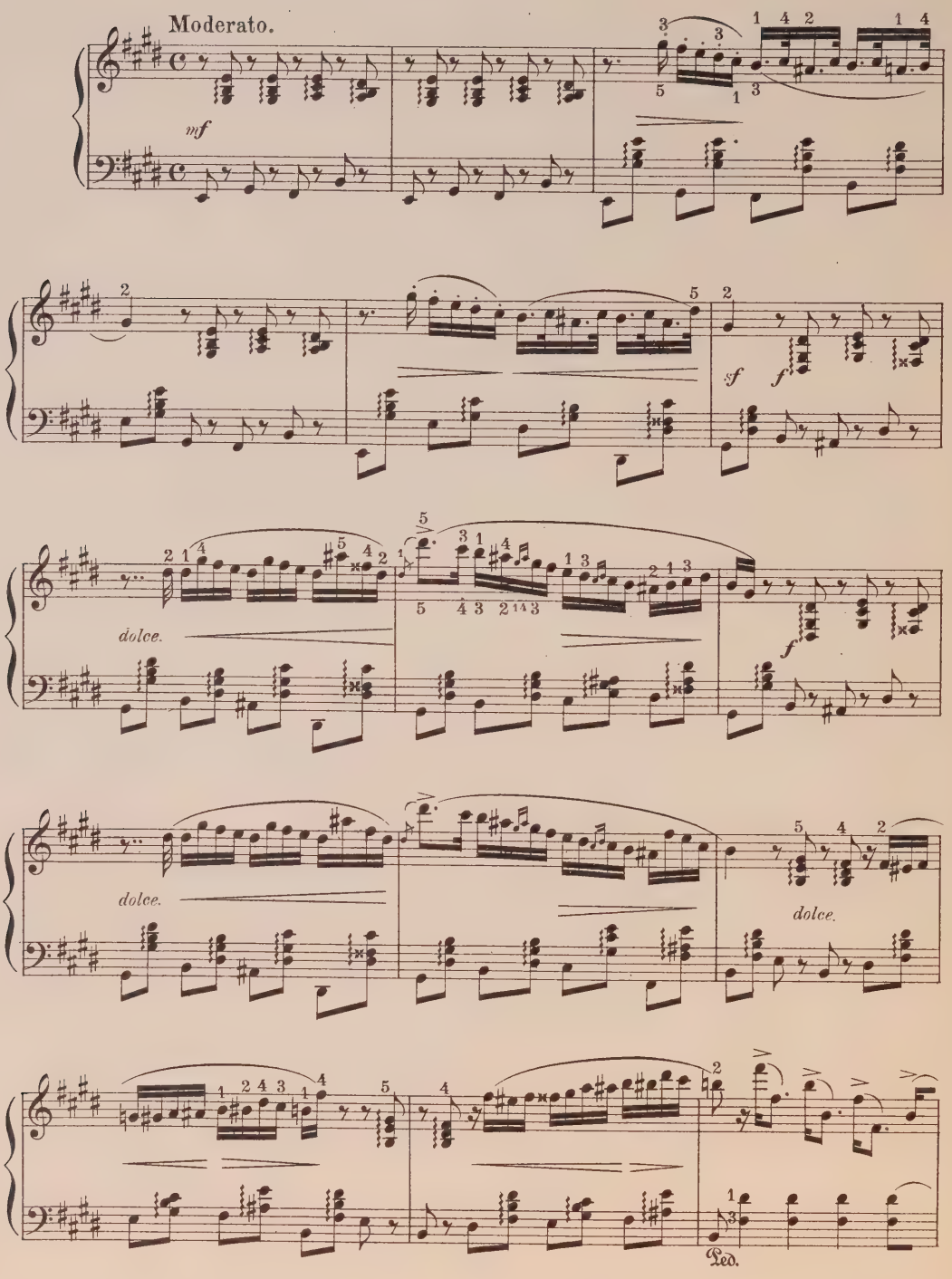

cresc.
mf
p
cresc.
rall.
dim.
f
pp
a tempo
accel.
Meno mosso.
cresc.
Tempo I.

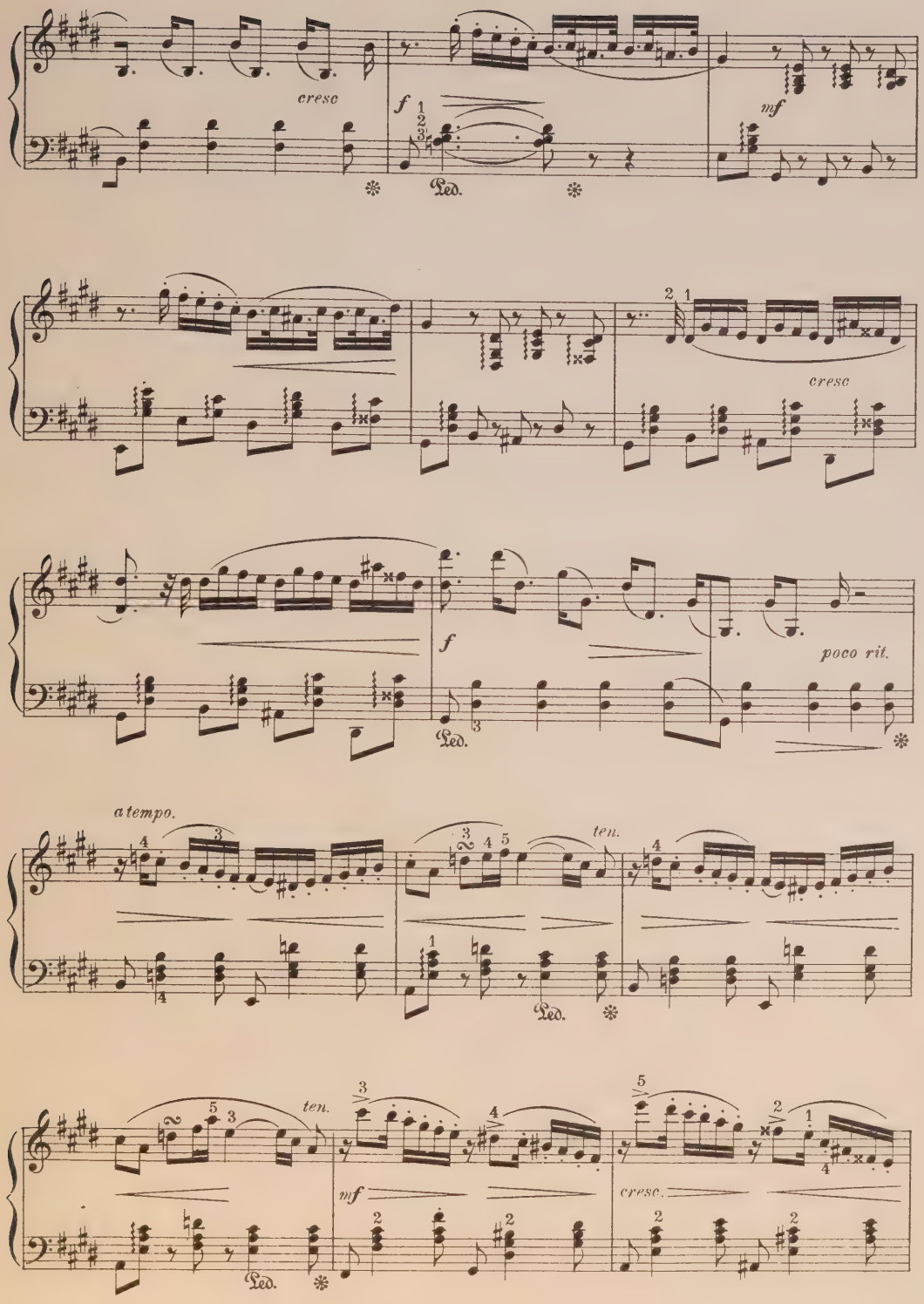

cresc.
f
dim.
pp
sf
Ped.
pp
sf
pp
Ped.
pp
cresc.
Ped.
Ped.
Ped.
8
ff
M.G. M.D.
ff
fff
Ped.
Ped.

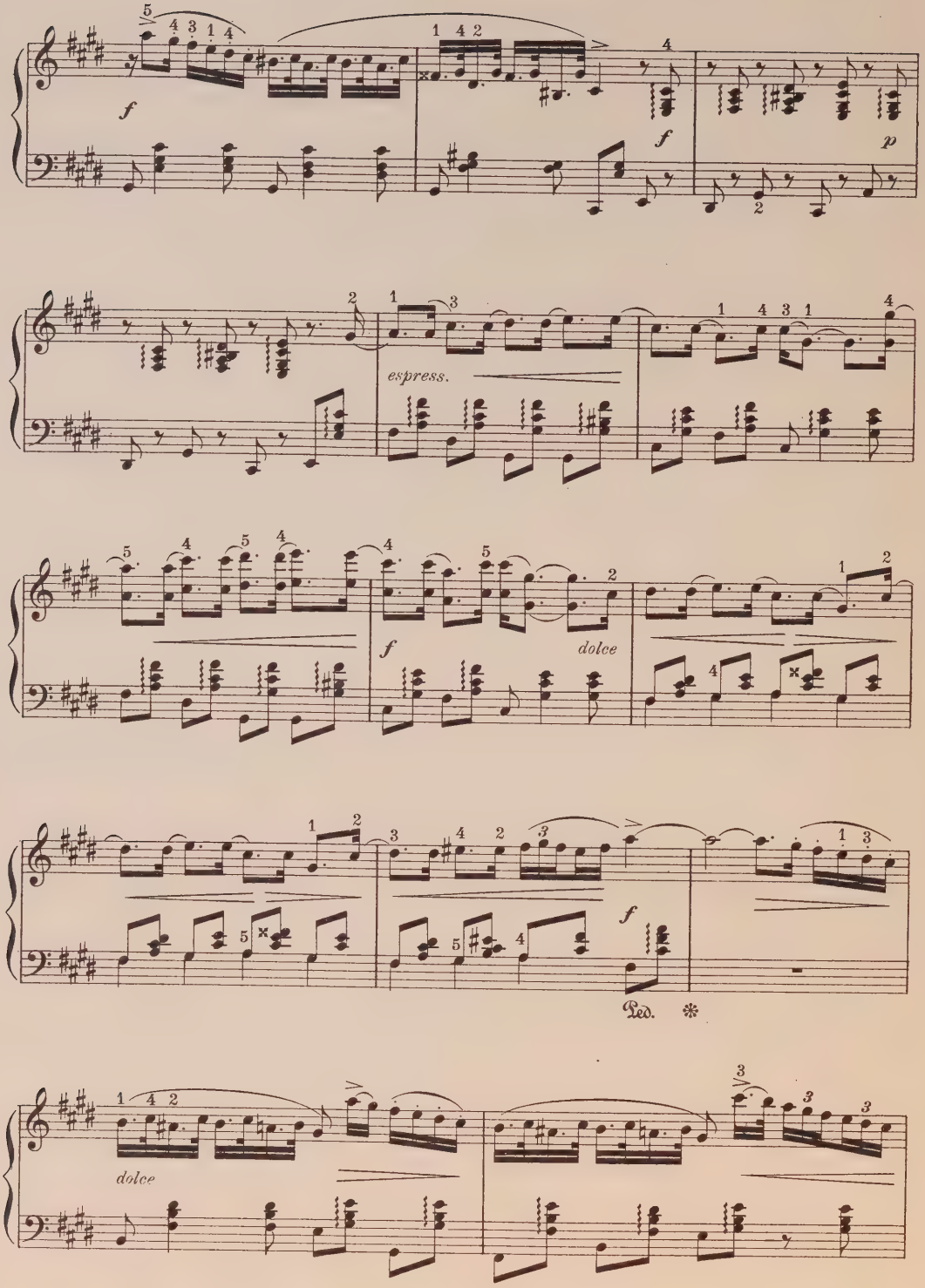
Zur Guitarre.

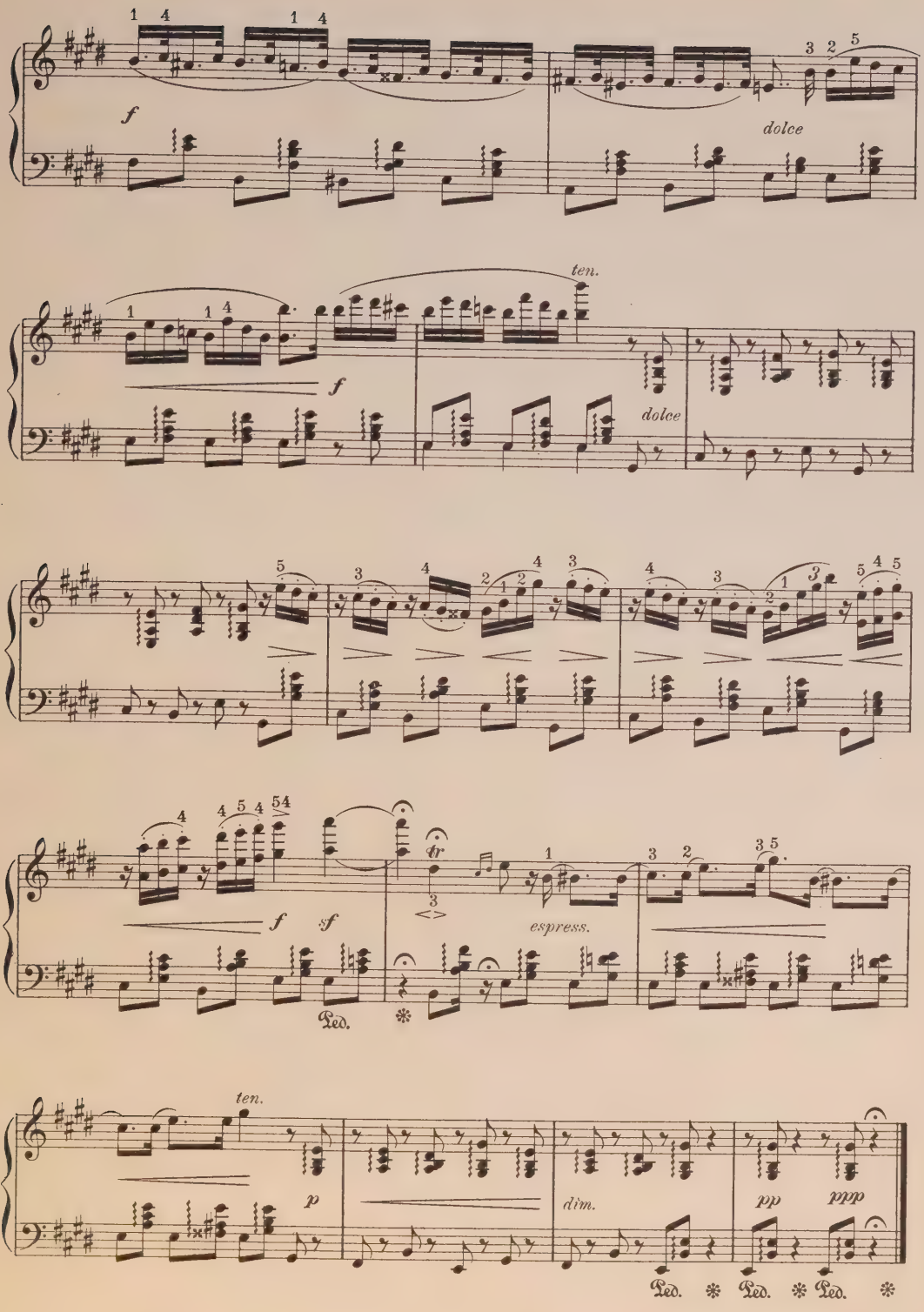
IMPROMPTU.

FERD. HILLER, Op. 97.



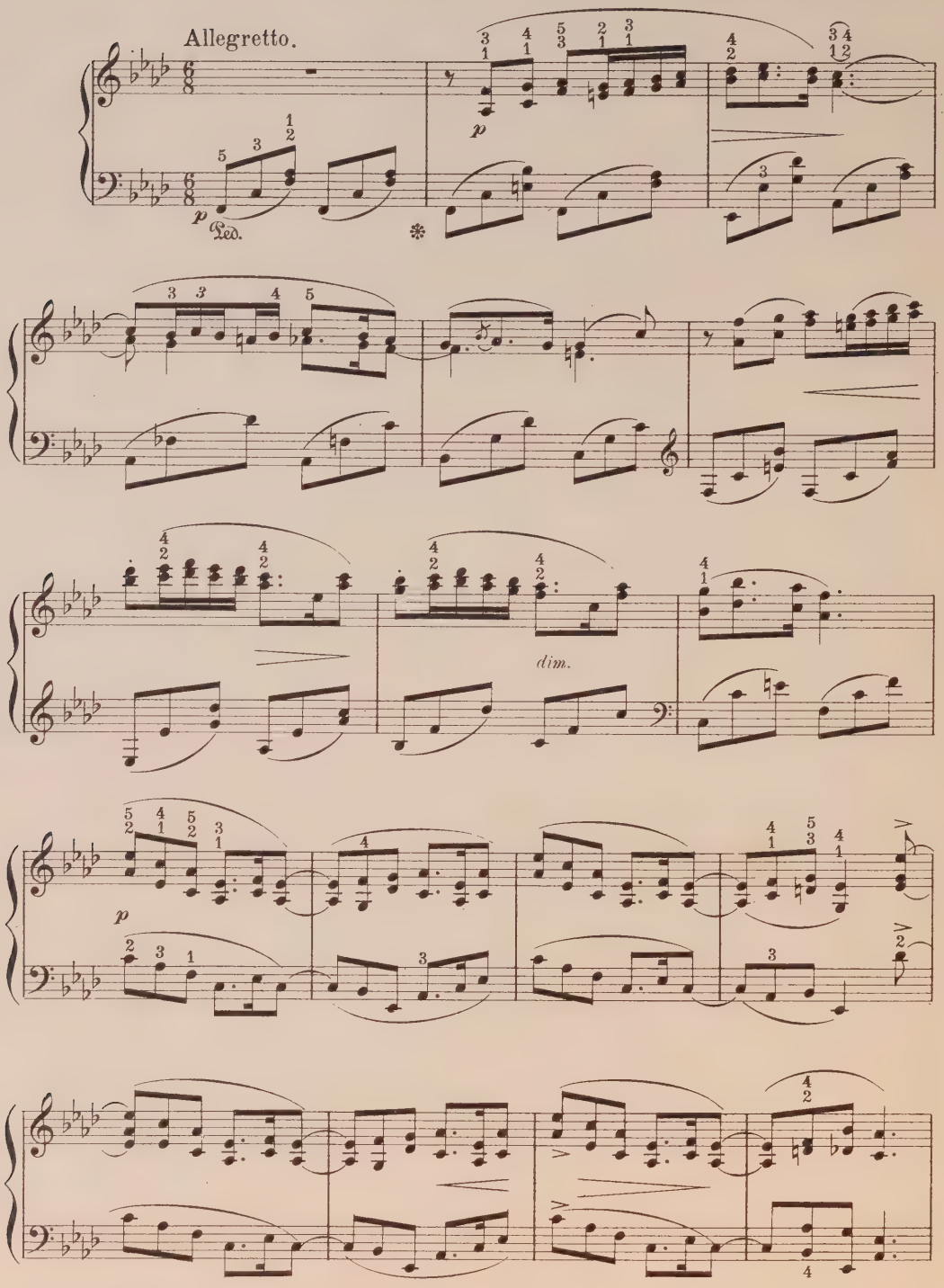

cresc
f
mf
Ped.
cresc
f
poco rit.
Ped.
a tempo.
ten.
Ped.
ten.
mf
cresc.
Ped.

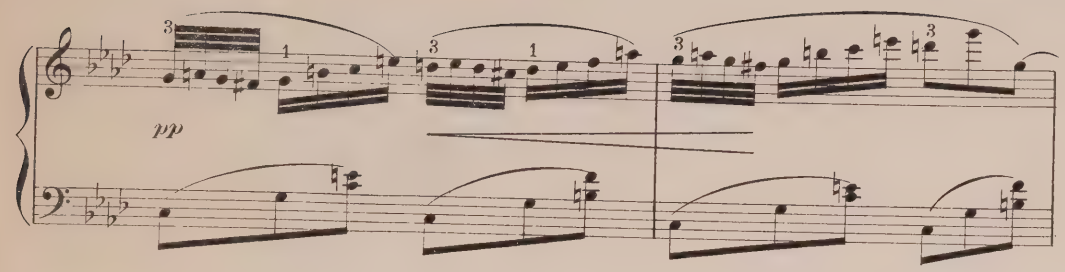

f
f
p
espress.
f
dolce
f
Ped.
dolce

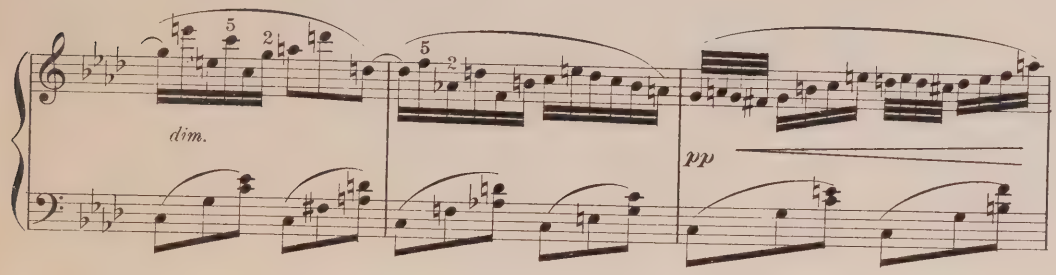

f
dolce
ten.
f
dolce
f
sf
tr
espress.
Ped.
ten.
p
dim.
pp
ppp
Ped.
Ped.
Ped.

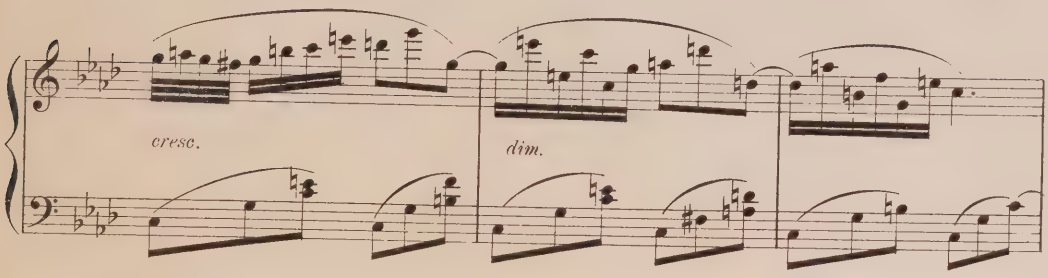
Barcarole.

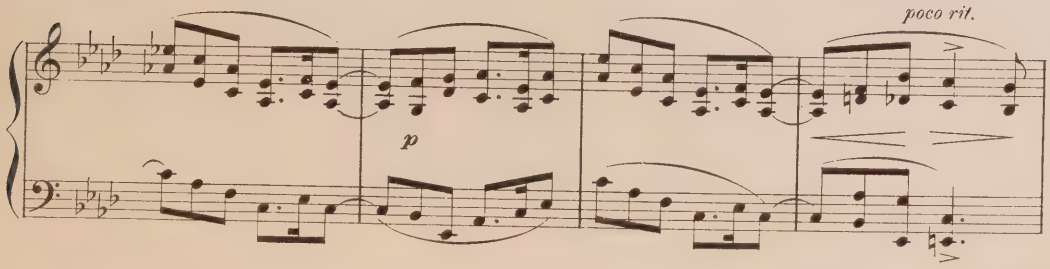
HUGO REINHOLD, Op. 34. №3.

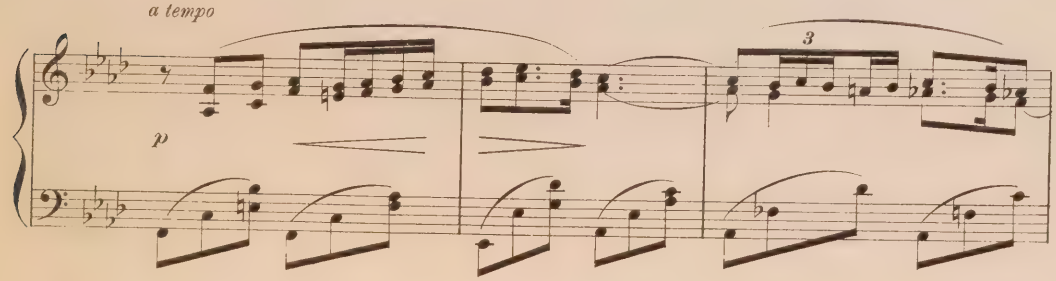


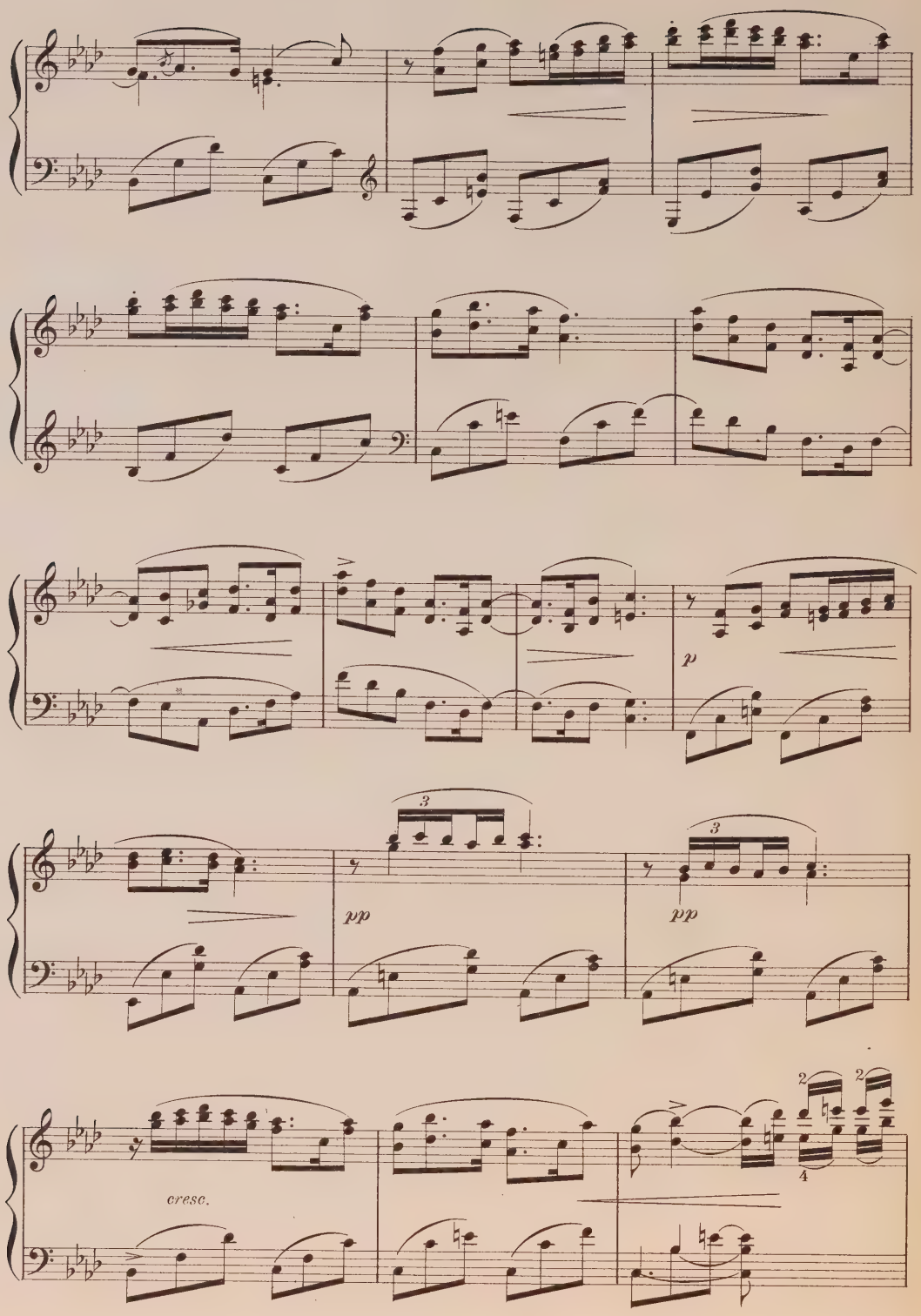

pp

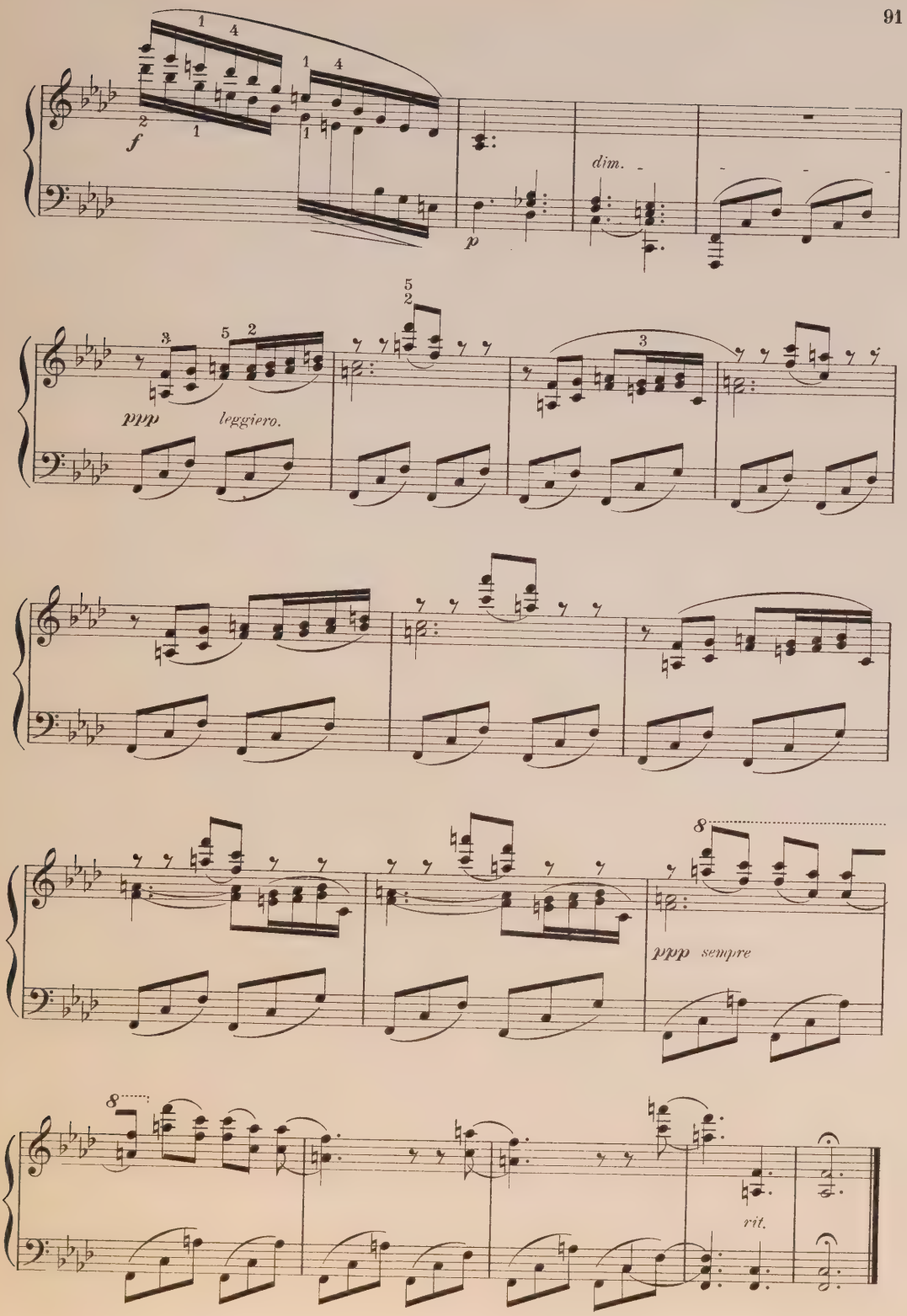

dim.
pp


cresc.
dim.


poco rit.
p


a tempo
p

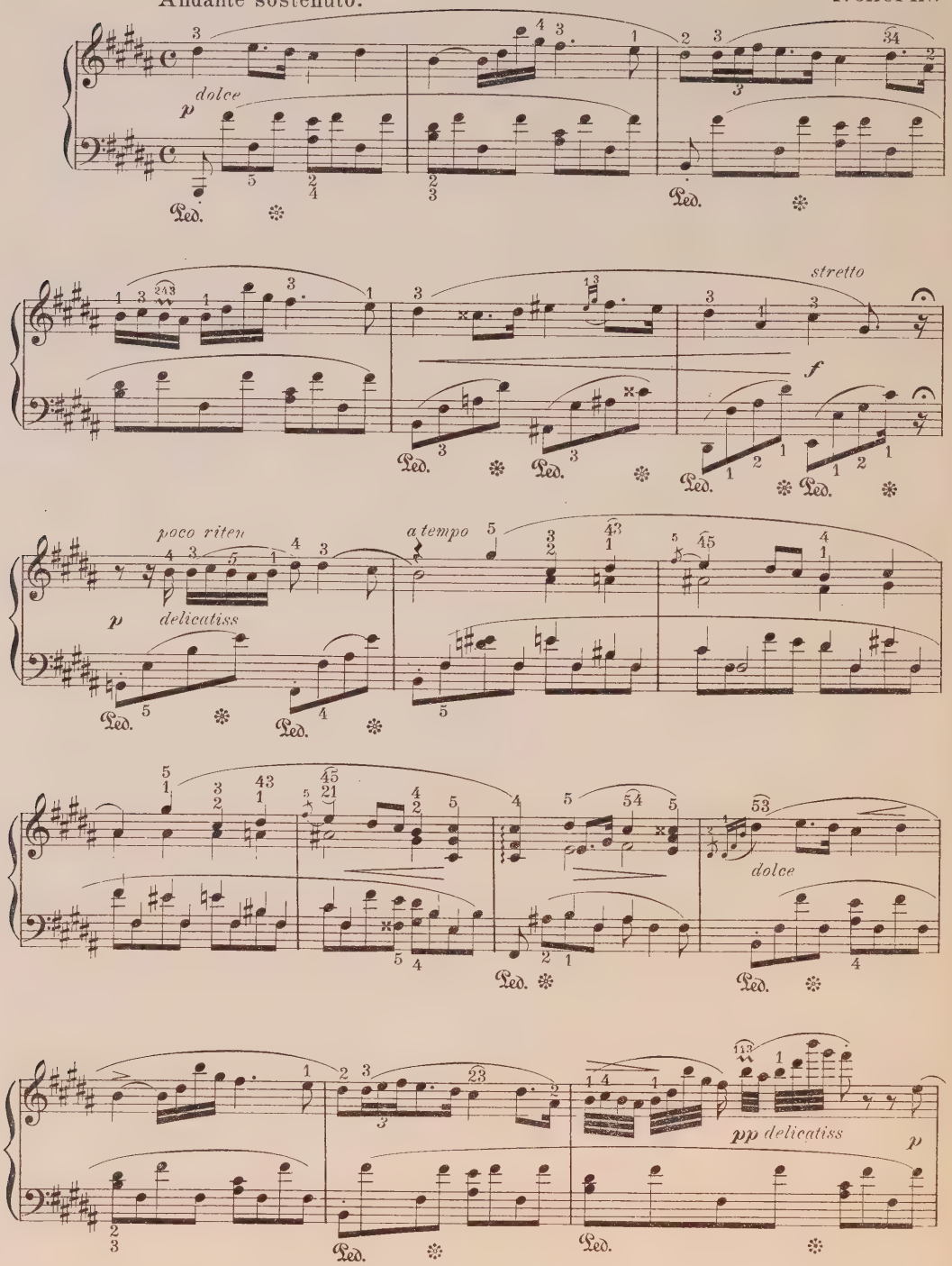

p
pp
pp
cresc.

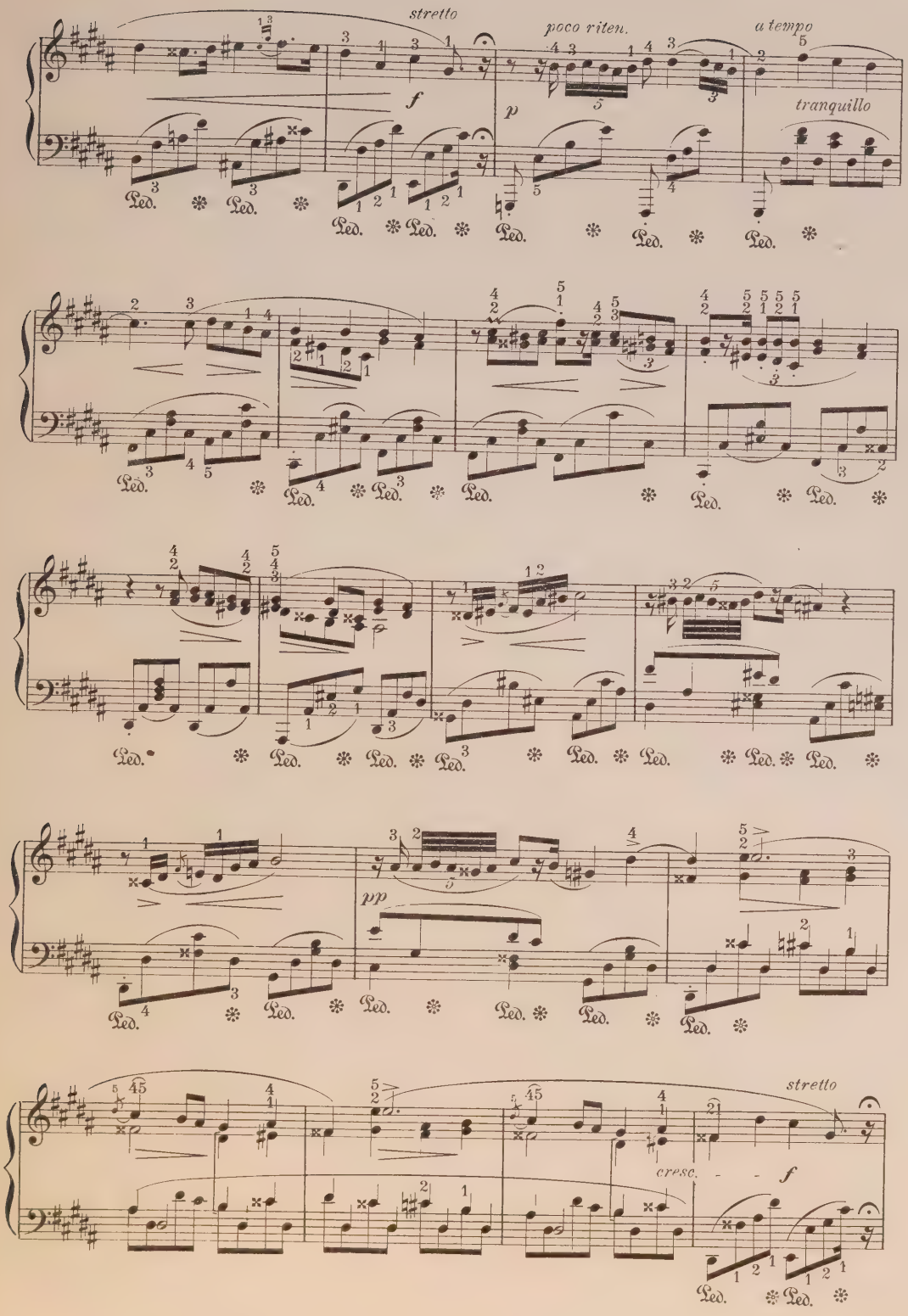

f
p
dim.
ppp
leggiero.
ppp sempre
8
rit.

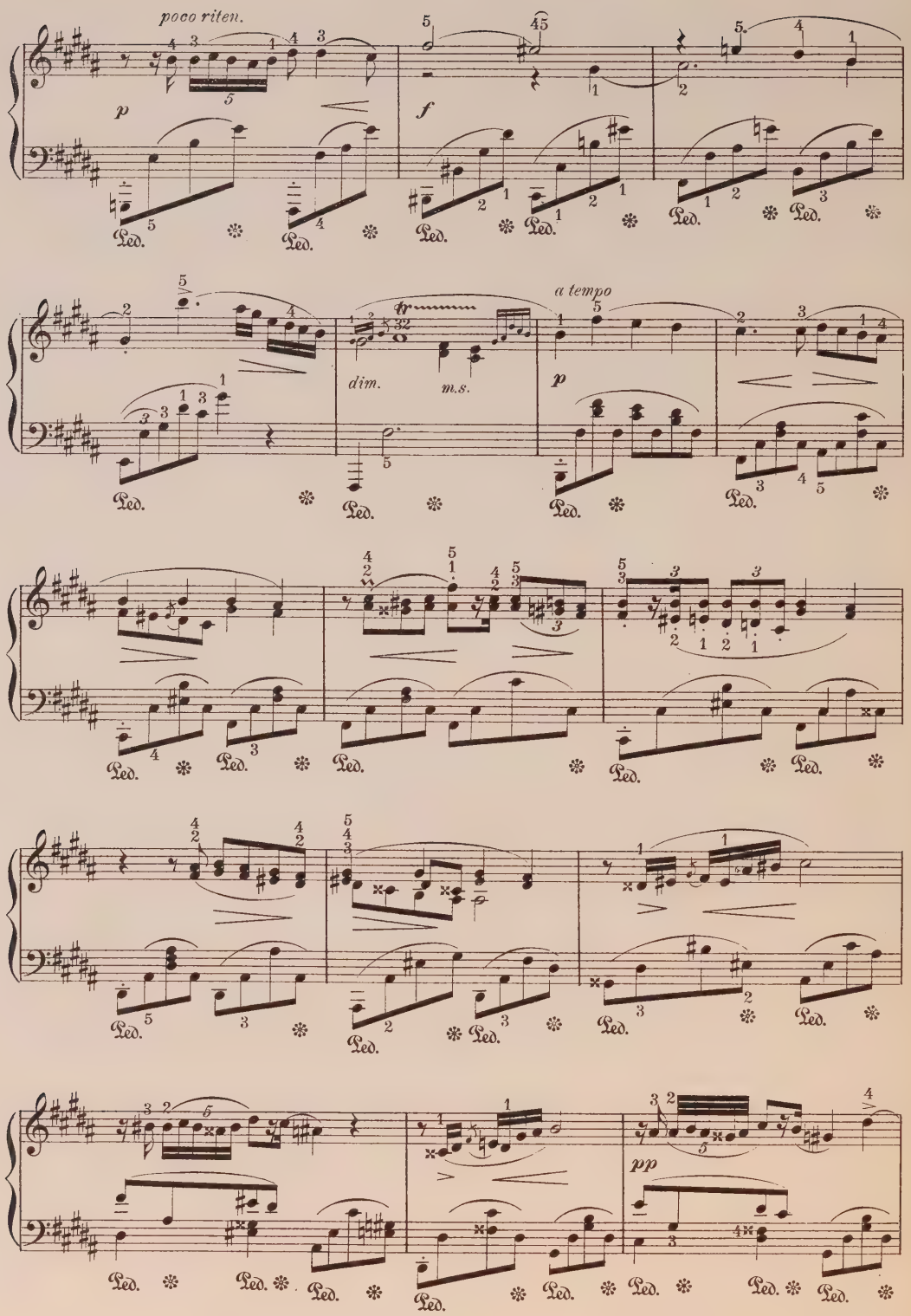
Nocturne.

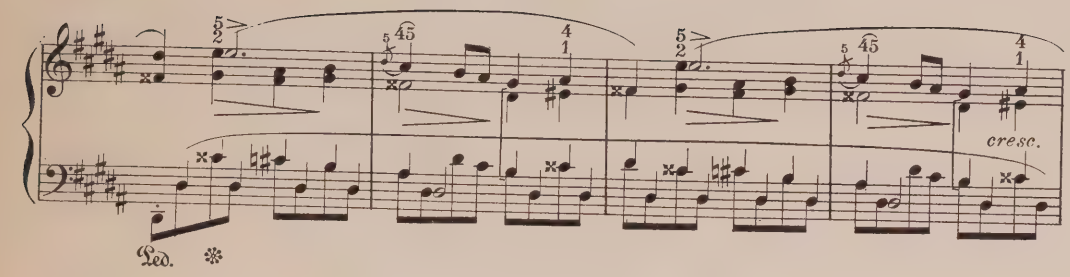
Op. 32, № 1.

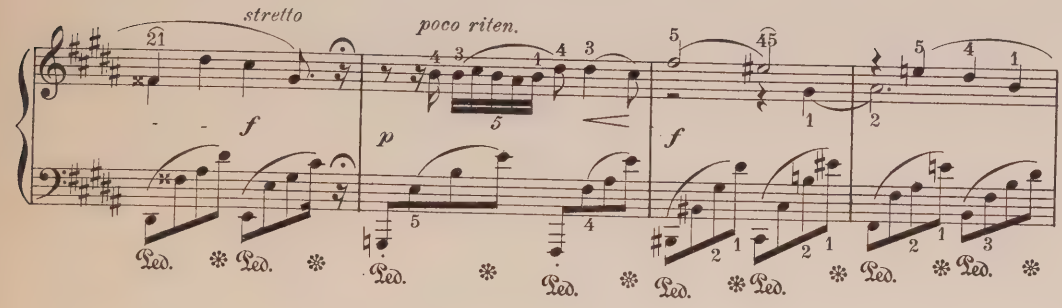
Andante sostenuto. F. CHOPIN.

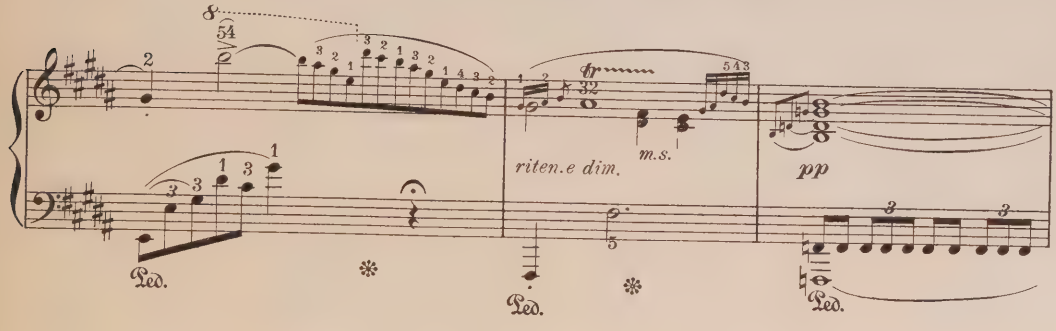


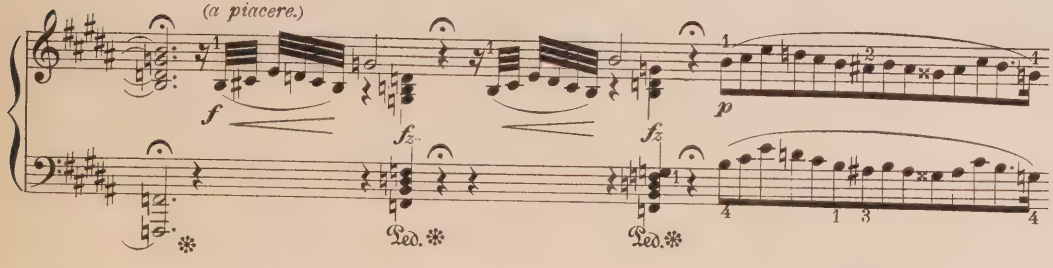

stretto
poco riten.
a tempo
tranquillo
f
p
pp
cresc.
f
stretto
Ped.

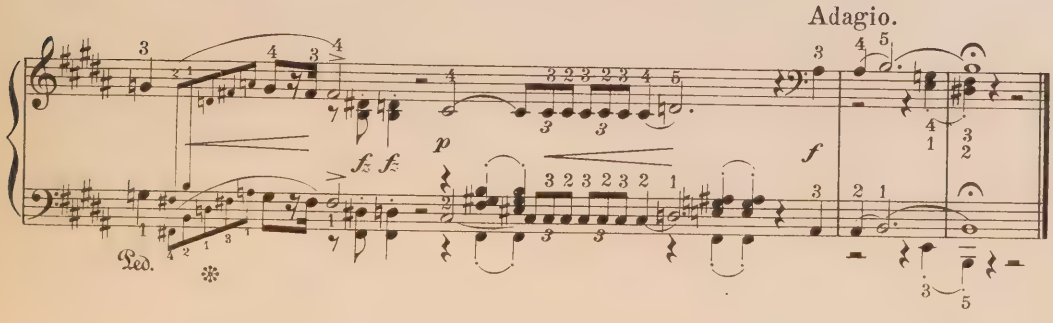

poco riten.
p
f
dim.
m.s.
a tempo
p
pp
Ped.


cresc.
Led.


stretto
poco riten.
f
p
f
Led.

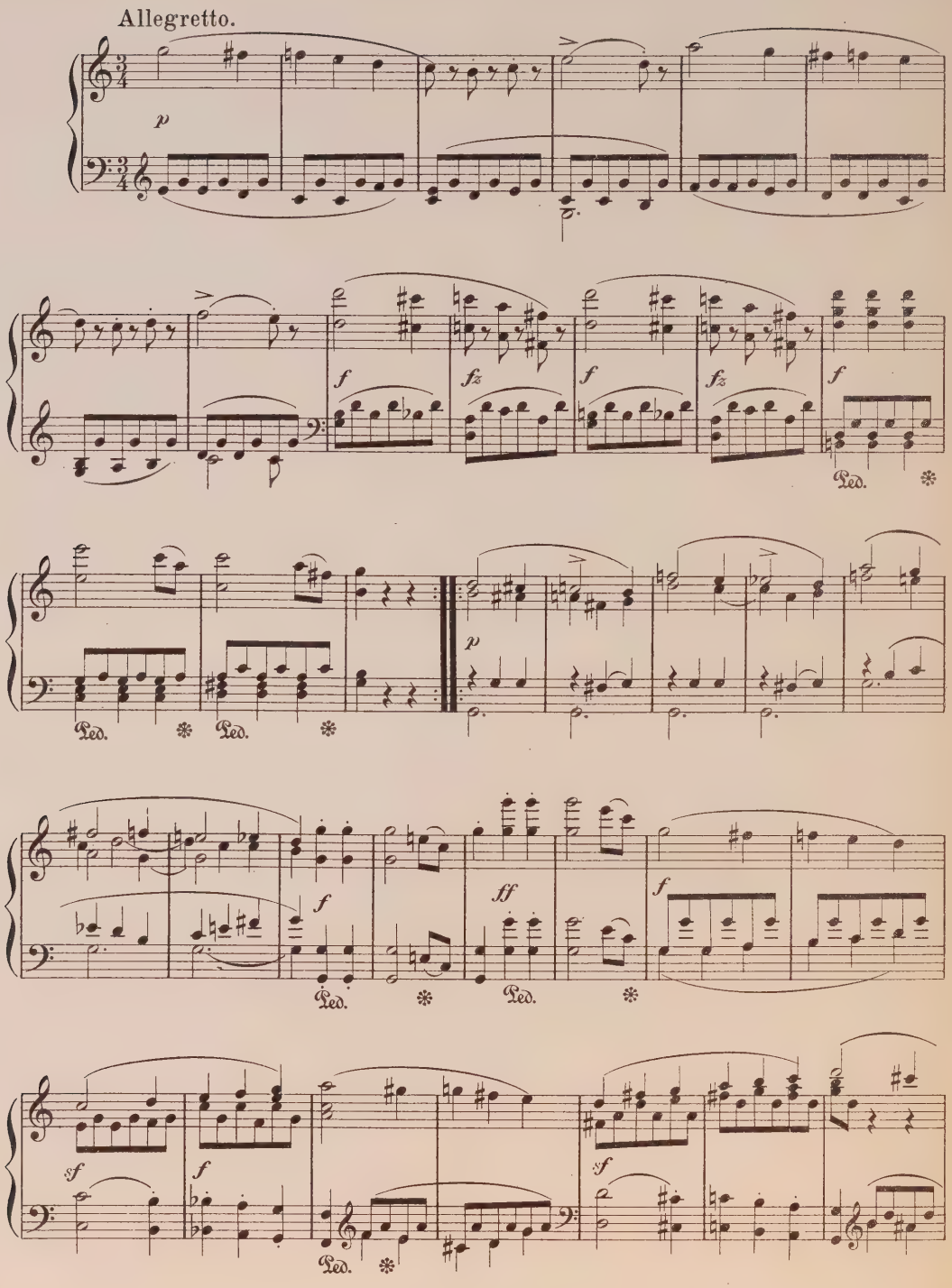

riten.e dim.
m.s.
pp
Led.

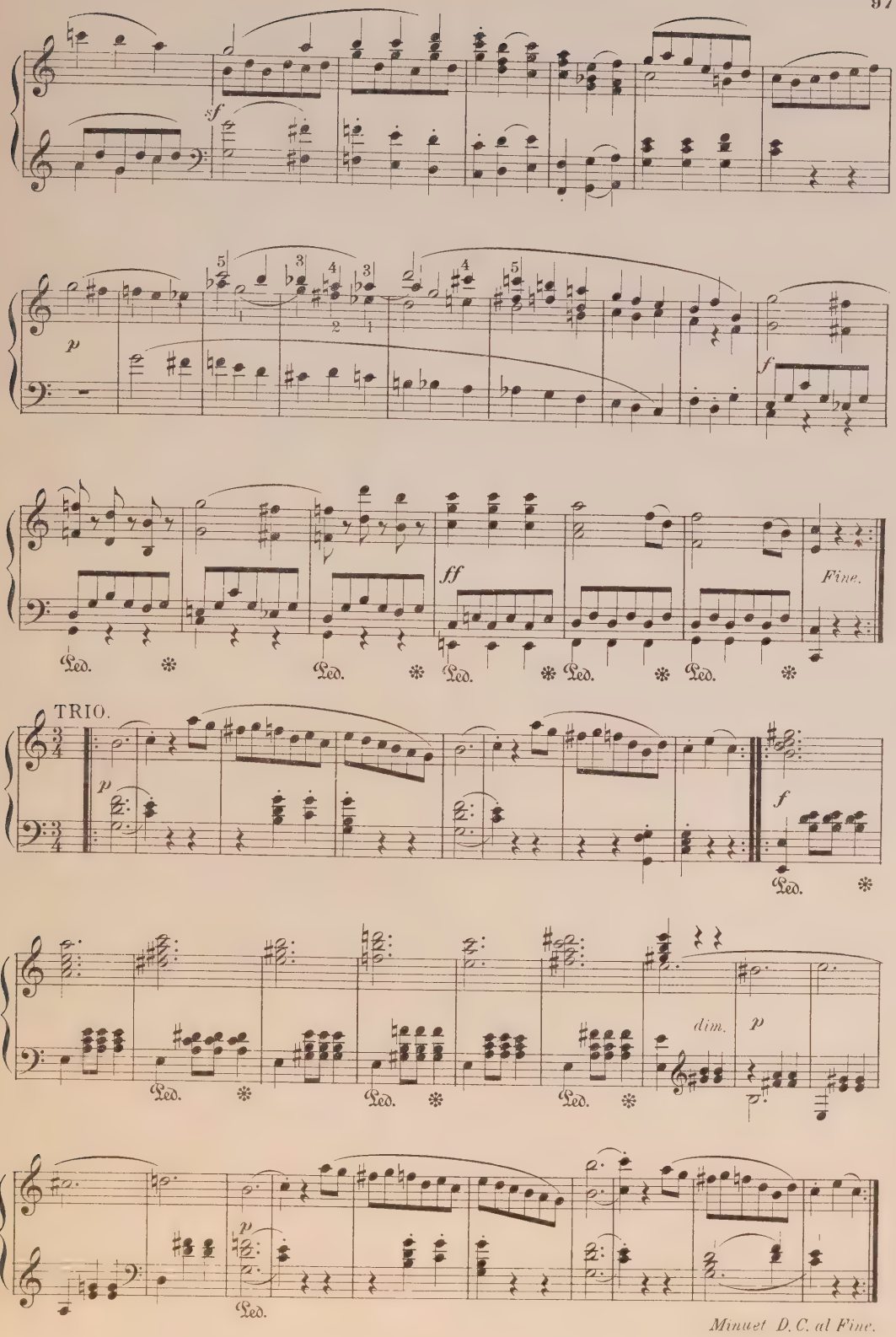

(a piacere.)
f
fz
p
Led.


Adagio.
fz fz
p
f
Led.

Minuet
FROM
SYMPHONY in C.

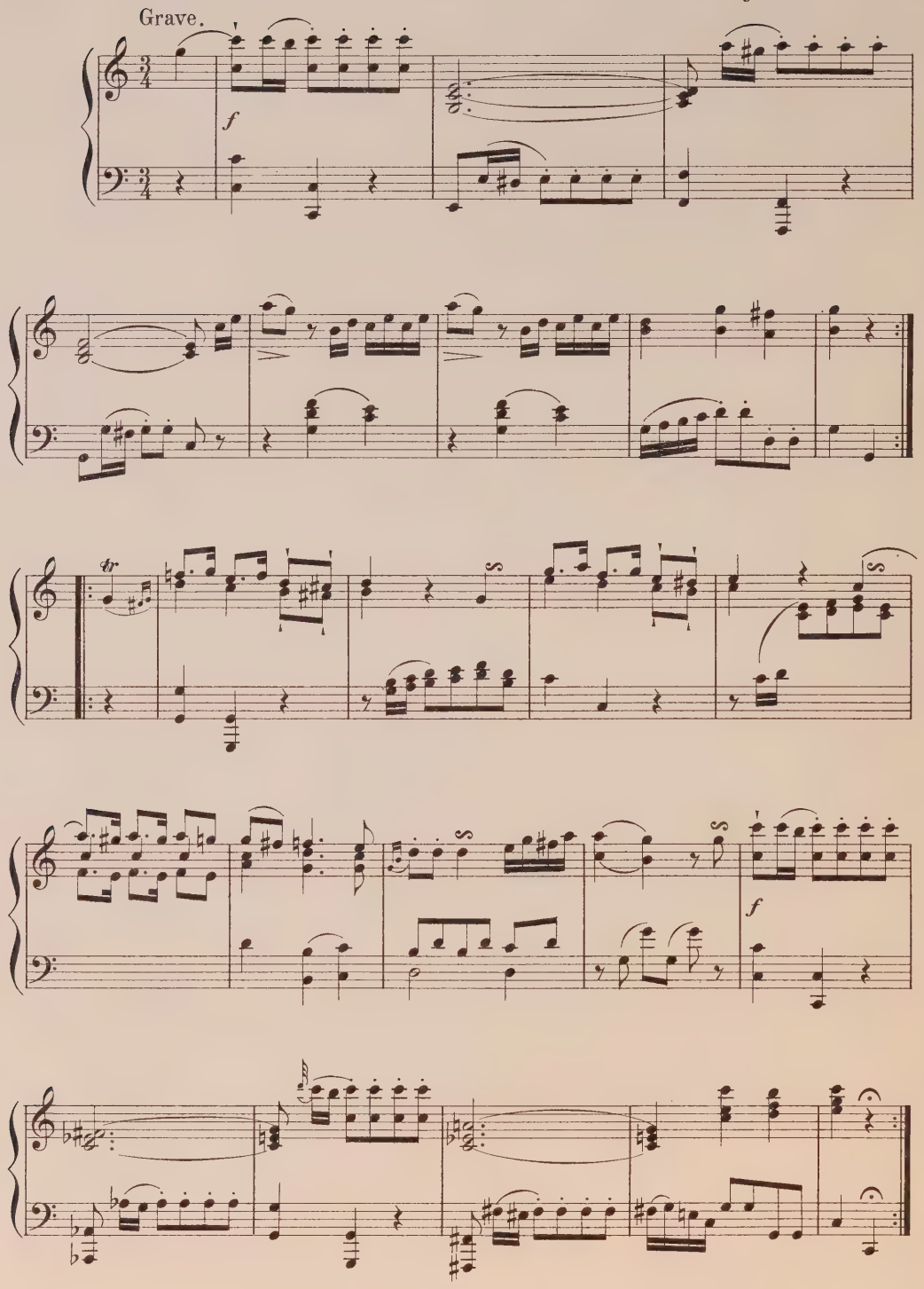
W. A. MOZART.

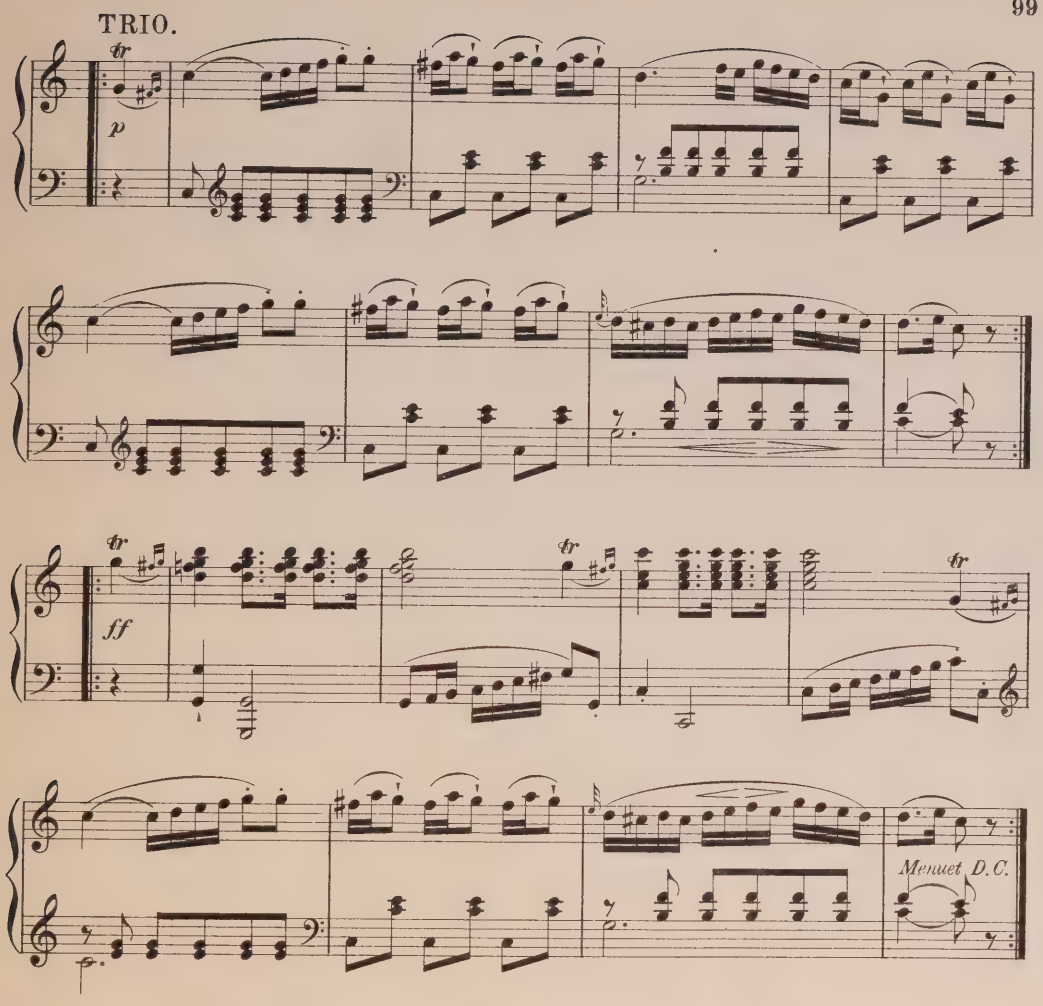



sf
p
f
ff
Fine.
Led.
TRIO.
p
f
dim.
p
Minuet D.C. al Fine.

Ox Minuet.

JOSEPH HAYDN.





ANECDOTE OF THE ORIGIN OF THE OX MINUET.

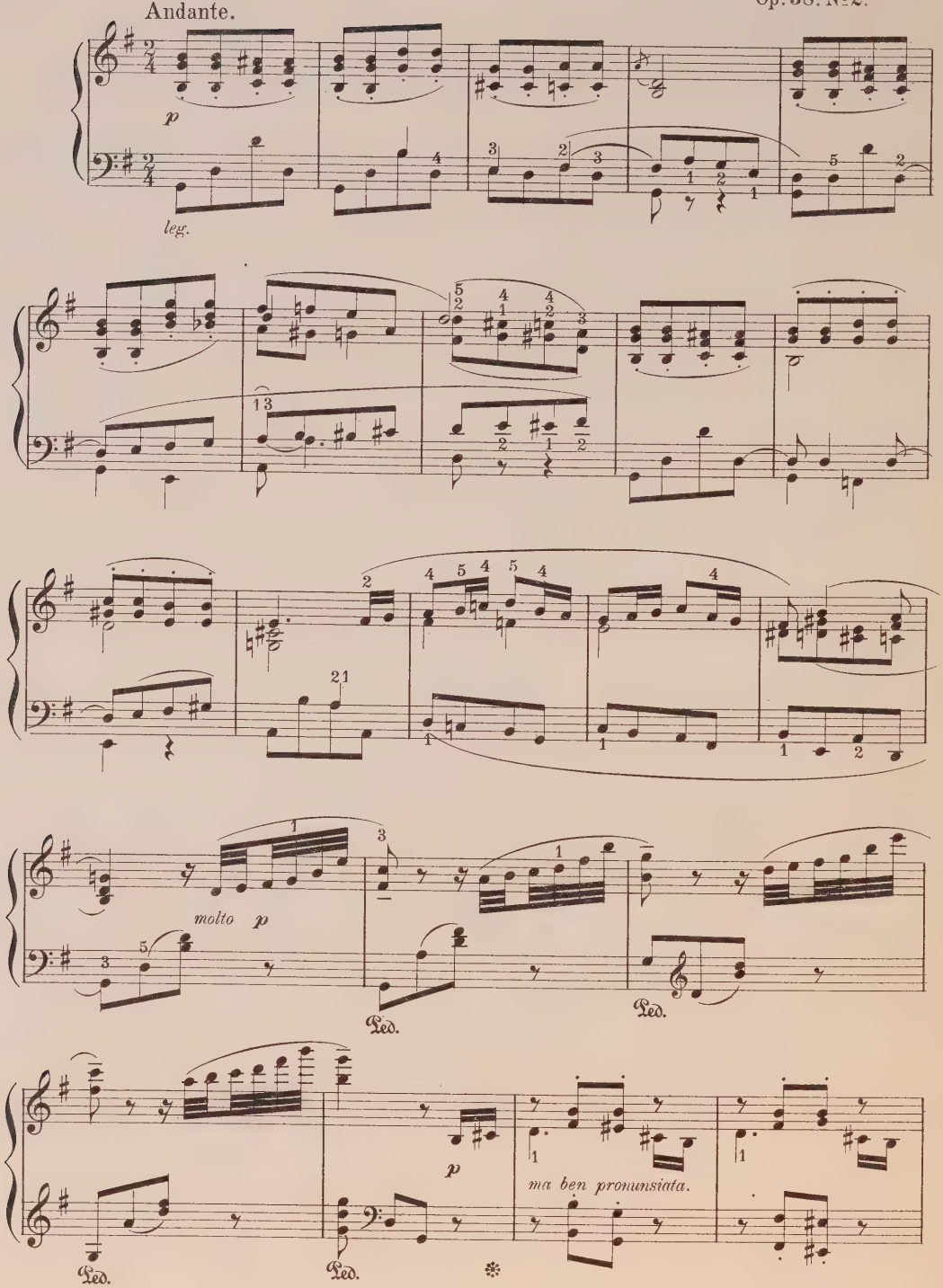
Haydn was surprised one day at receiving a call from a butcher. This man, who was as sensible as many another to the charms of his music, said to him frankly, and as politely as possible: "Sir, I know that you are a good and an obliging man; I therefore speak to you with confidence. You stand at the head of all composers, you excel in everything, but your minuets have a special charm for me. I want a bright, pretty and entirely new one for my daughter's wedding which will soon take place, and can I do better than to ask this of the famous Haydn?" The good-natured Haydn smiled at this new honor and promised him the minuet in two days' time. At the appointed hour the butcher appeared and received his priceless gift with joy and gratitude.

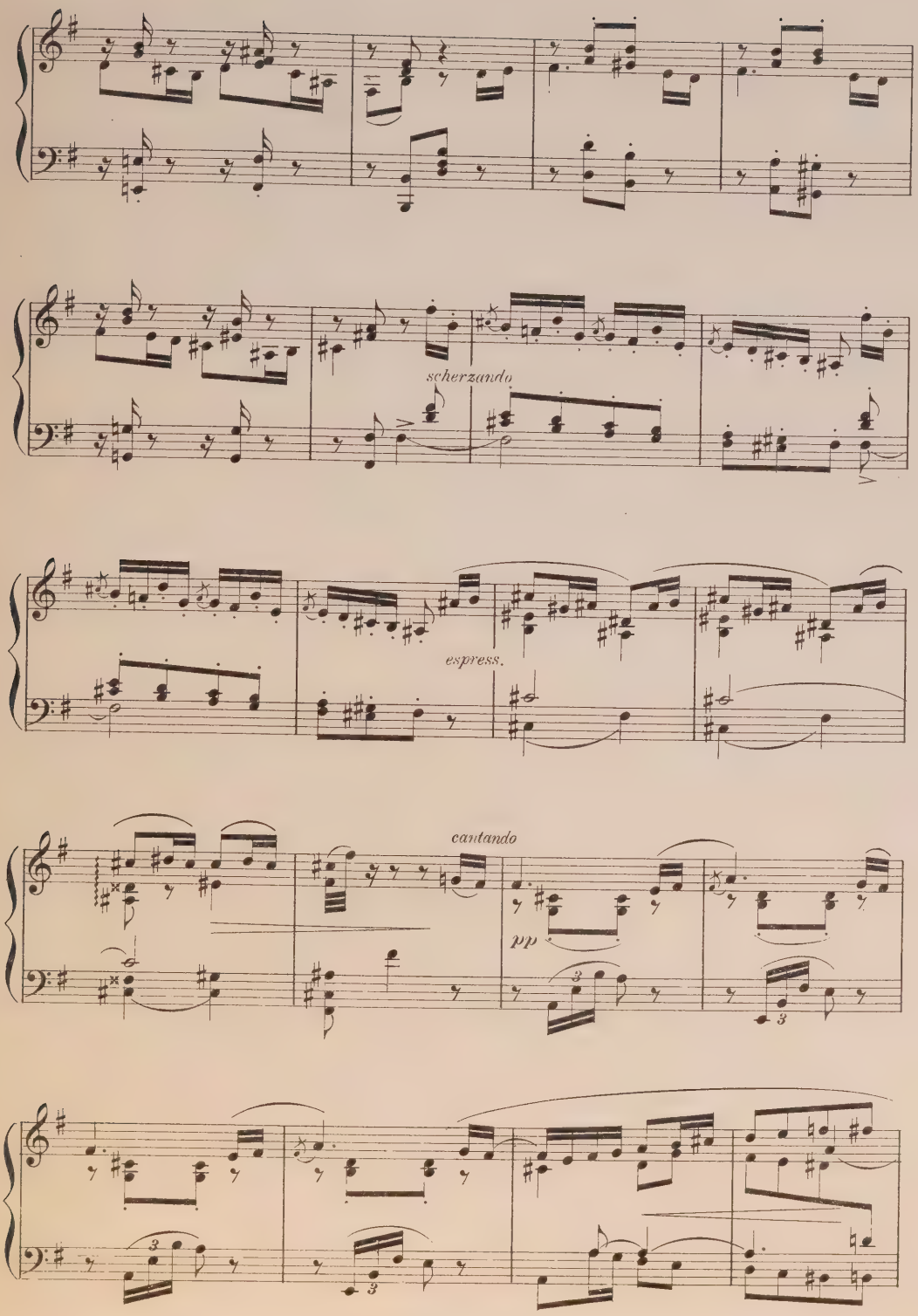
Soon afterward, Haydn heard the sound of instruments, and listening, thought he recognized his new minuet. He went to the window, and saw beneath his balcony a beautiful ox with gilded horns adorned with ribbons and garlands of flowers, surrounded by a travelling orchestra. The butcher appeared, reiterated his sentiments and concluded his speech in these words: "Finally, Sir, I thought that I, as a butcher, could give you no better proof of my gratitude for such a beautiful minuet than by offering you my finest ox."

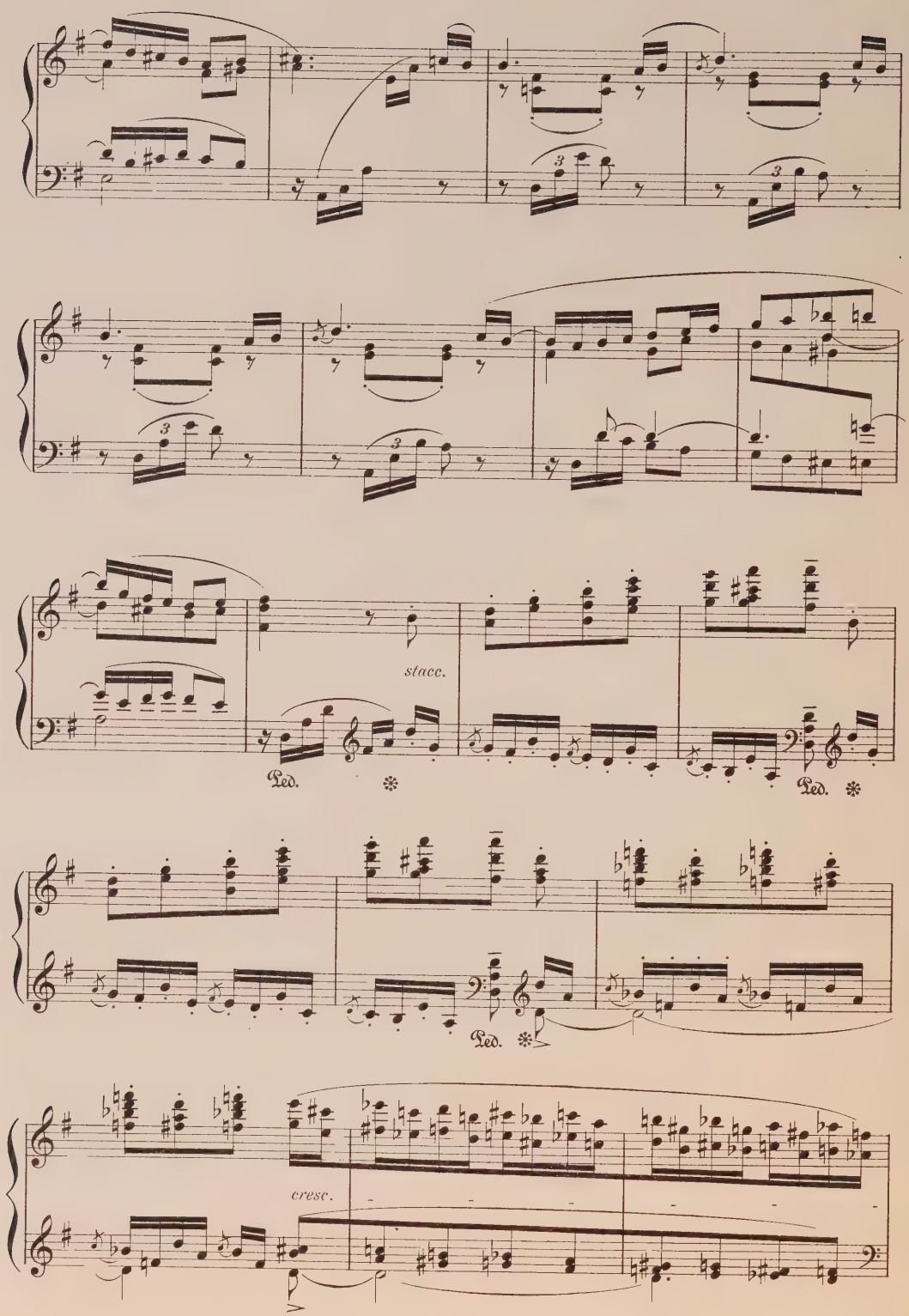
He insisted until Haydn, touched by his frank generosity, accepted. This short minuet has ever since been known as the Ox Minuet.

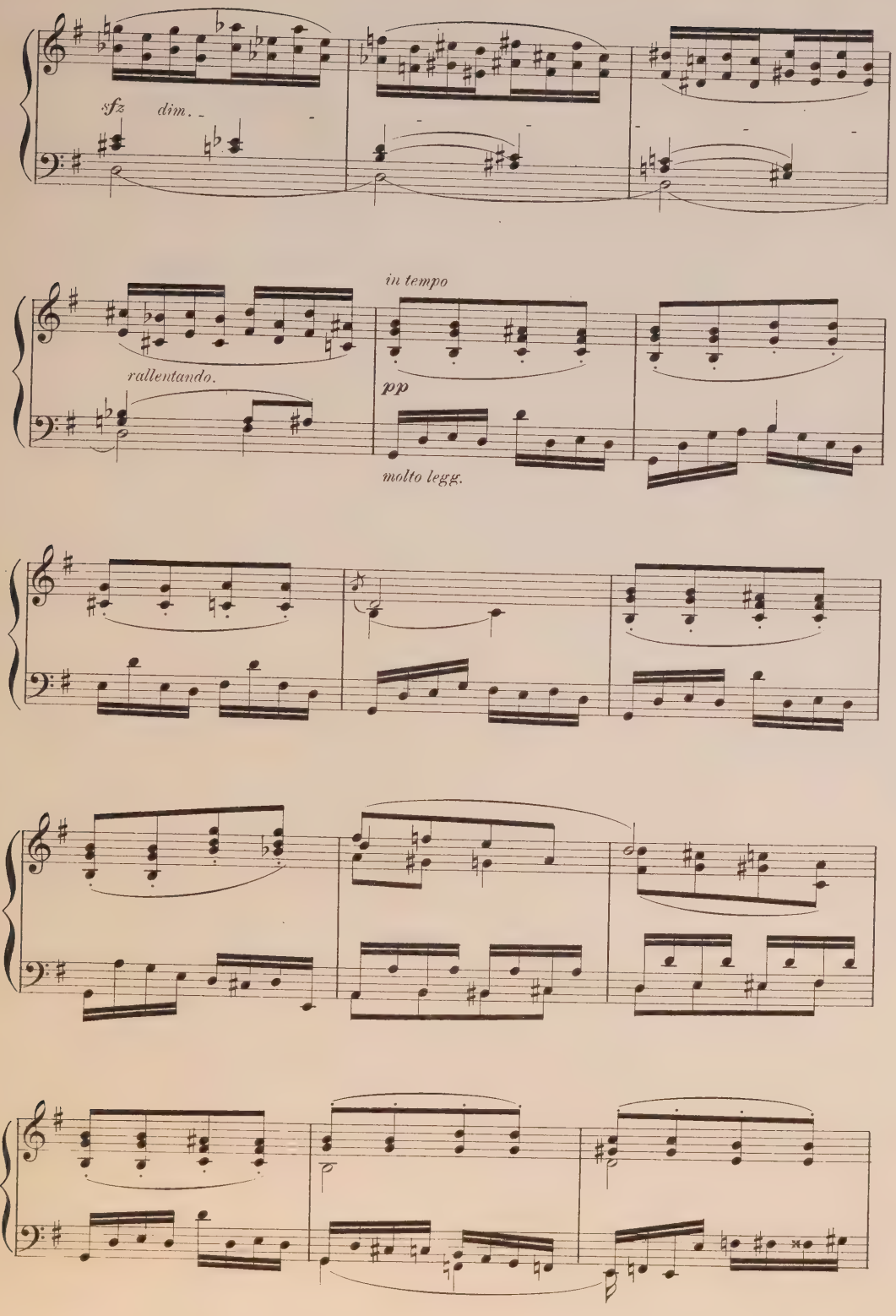
Berceuse.

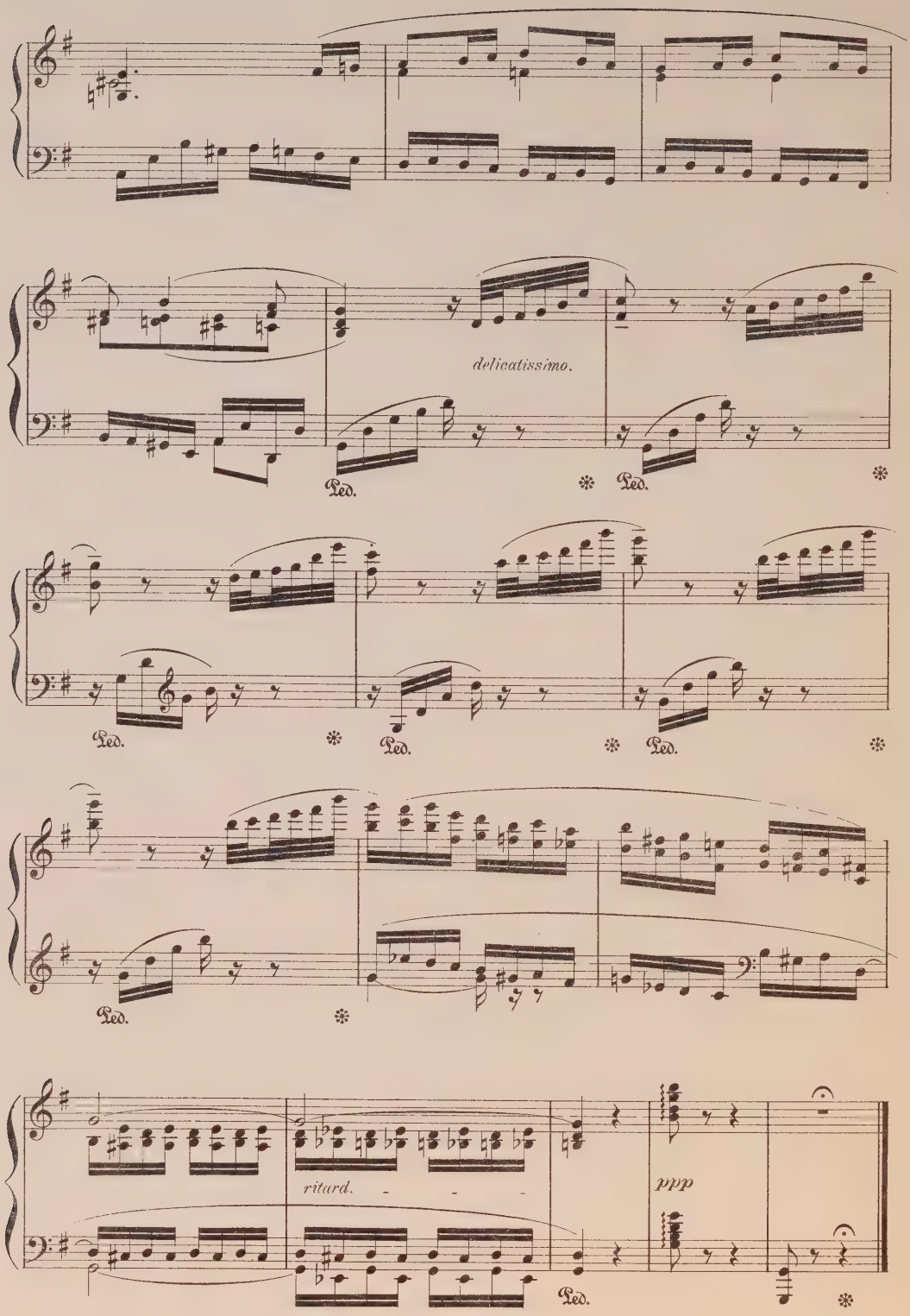
MAURICE MOSZKOWSKI,
Op. 38. No2.




scherzando
espress.
cantando
pp


stacc.
Ped.
Ped.
Ped.
cresc.


sfz
dim.
rallentando.
in tempo
pp
molto legg.


delicatissimo.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
ritard.
ppp
Ped.

Clayton Johns.

CLAYTON JOHNS

CLAYTON JOHNS was born at New Castle, Del., November 24, 1857. His ancestors, one of whom was Richard Johns of the Cliffs, Maryland, were identified with the growth and prosperity of Delaware and Maryland for many generations back. Nicholas Van Dyke, governor of Delaware, was his great-great-grandfather, and the Honorables Kensey Johns, father and son, chancellors of Delaware, were his grandfather and great-grandfather.

He entered Rugby Academy at Wilmington for the purpose of fitting for Princeton. The study of law was the object in the minds of his parents, but the student had always shown a marked preference for music. A natural fondness for drawing inclined him somewhat towards architecture, and the latter was finally agreed upon as a compromise. He began the study of architecture with Theophilus P. Chandler in Philadelphia, and remained there from 1875 to 1879. In January of the latter year he came to Boston and consulted with William F. Apthorp upon the advisability of his studying music; and after a trial of two months' study with Mr. Apthorp he was advised to continue, and he therefore began the study of composition with Prof. John K. Paine, attending his courses at Harvard; and pianoforte with W. H. Sherwood in Boston.

The studies at Harvard were continued for two years, and then, after one more year in Boston, he went to Berlin, where he remained until 1884, studying composition with Friedrich Kiel and the piano with Grabau, Raif, and Franz Rummel. In October, 1884, he returned to Boston, and has lived there ever since, playing in public from time to time, teaching and composing.

The list of Mr. Johns's published compositions comprises about one hundred songs, among them being *Wanderlieder*, a set of seven German songs; Songs of Sleep; Roumanian Gypsy Songs; Three French Songs; Three English Songs; *Wonder Songs;* and many published singly, like *I Love, and the World is Mine; Where Blooms the Rose;* and the *Scythe Song*, which have had a wide circulation. The following is a partial list of other compositions:—

For piano: *Impromptu, Capricietto, Valse, Romance, Canzone, Promenade.*

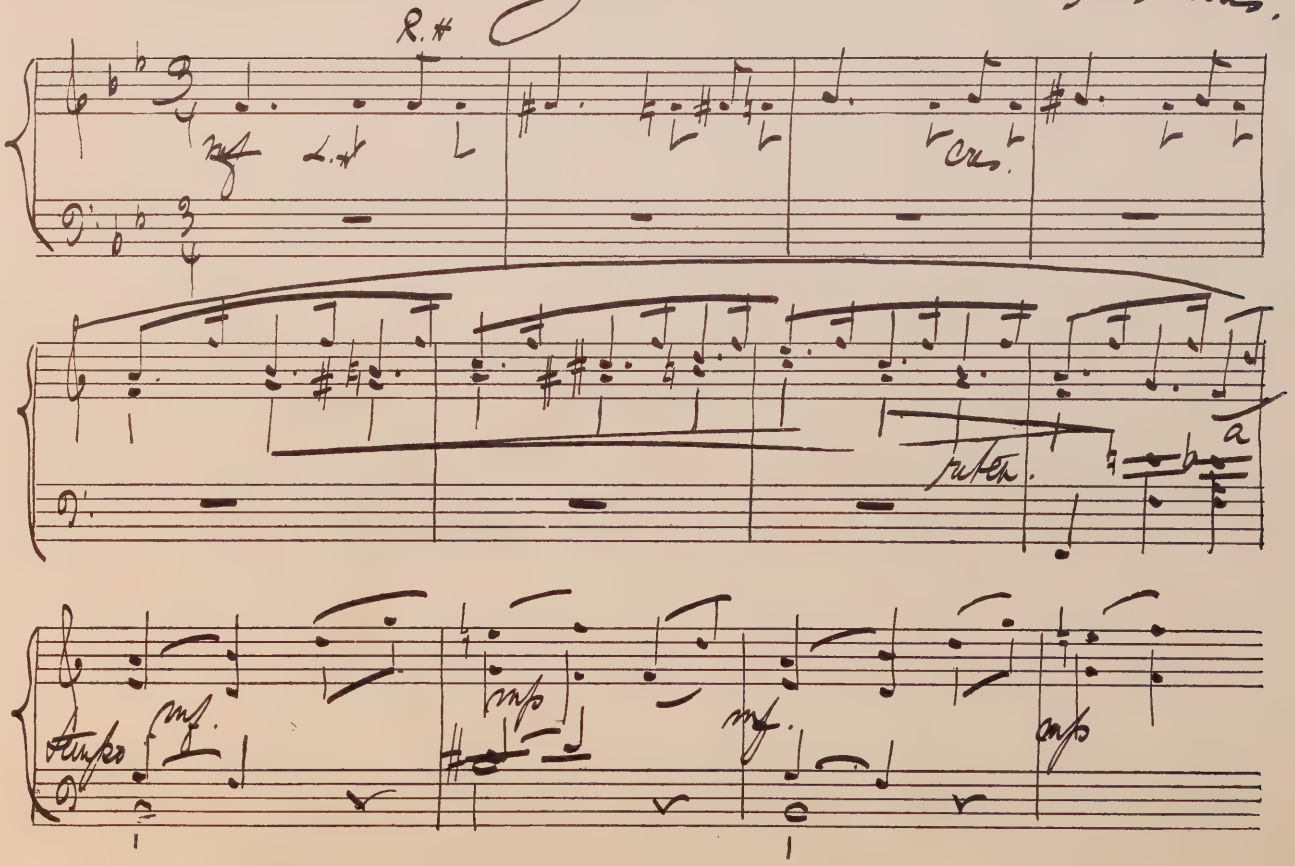
For piano and violin: *Melody, Berceuse, Romance, Intermezzo and Scherzino.*

For string orchestra: *Berceuse and Scherzino.*

He has also written several short choral works, and music for a fourteenth century mystery play, for voices and instruments.

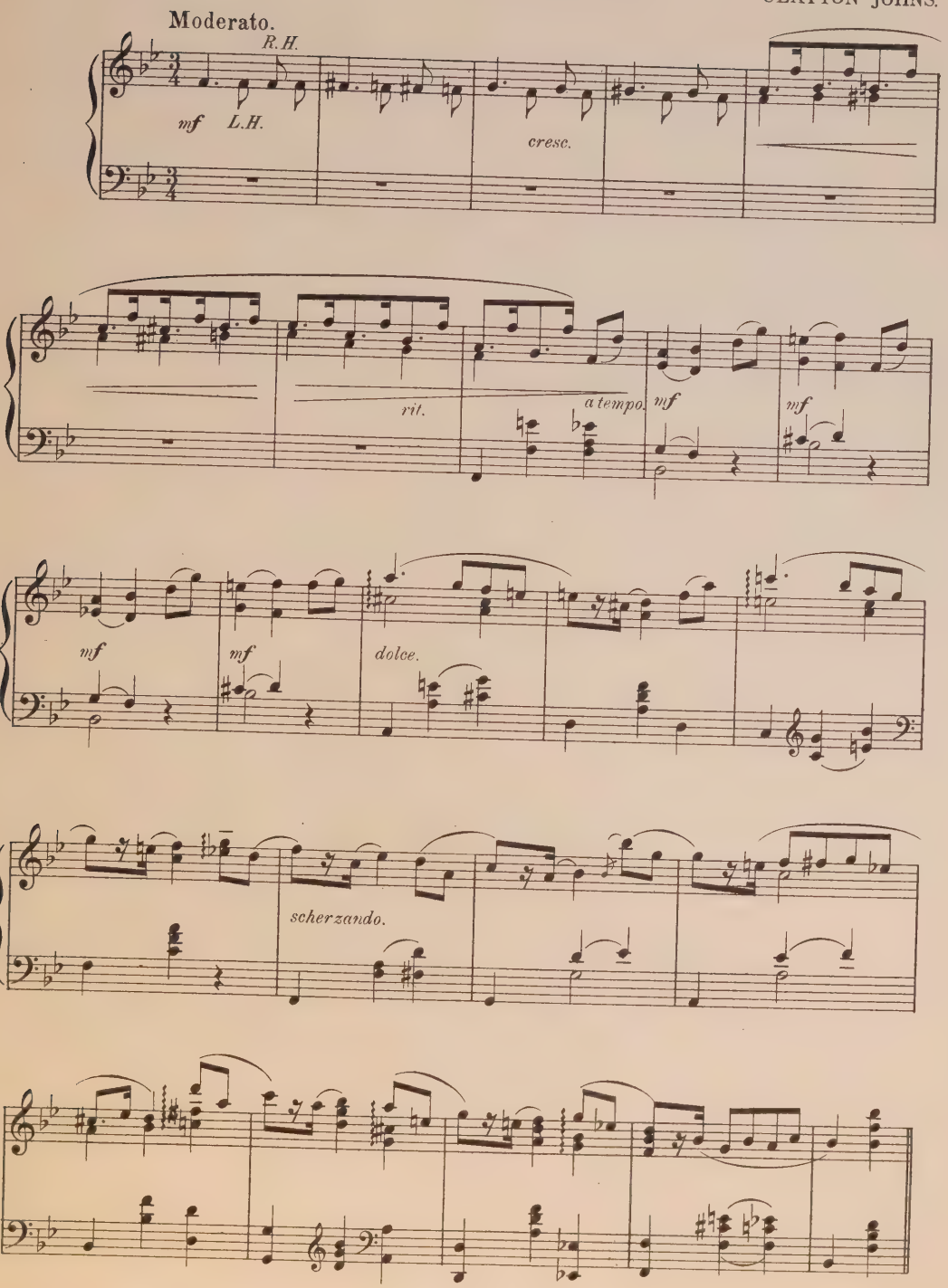
Mr. Johns is author of a book "From Bach to Chopin, the essentials of pianoforte playing"; a practical system of mind and finger training, published in 1909.

Moderato. Mazurka Clayton Johns.



Mazurka.

CLAYTON JOHNS.



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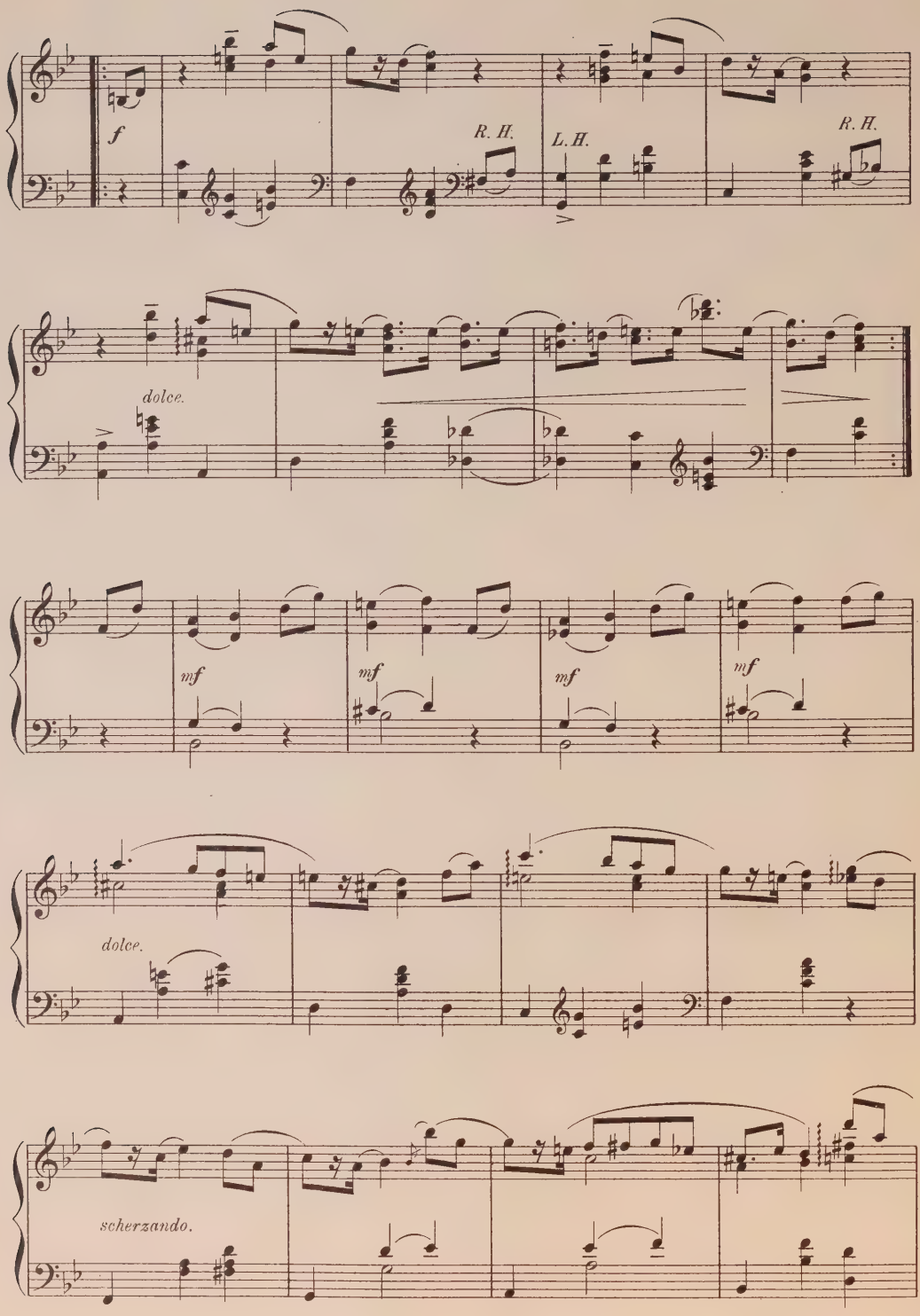
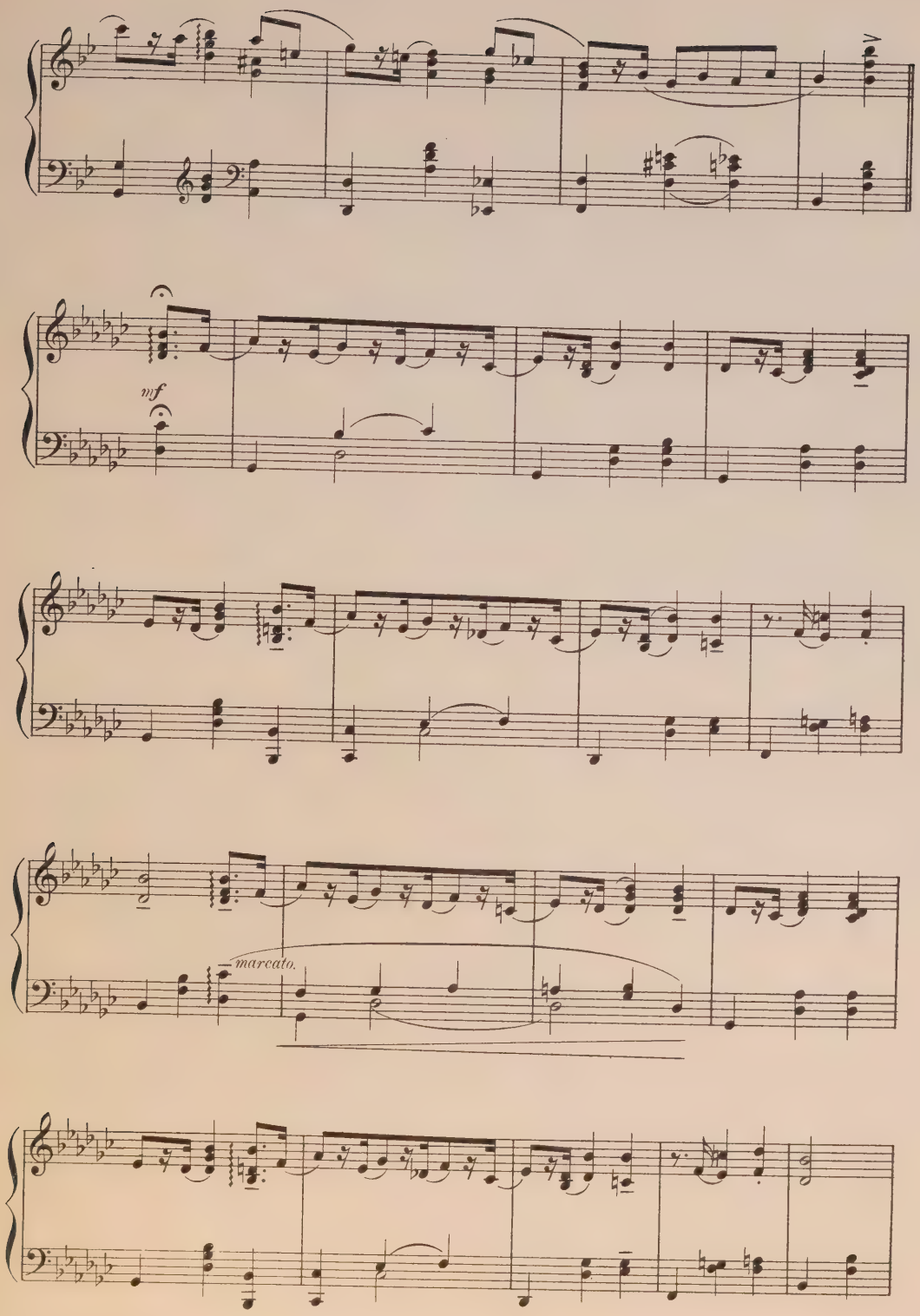
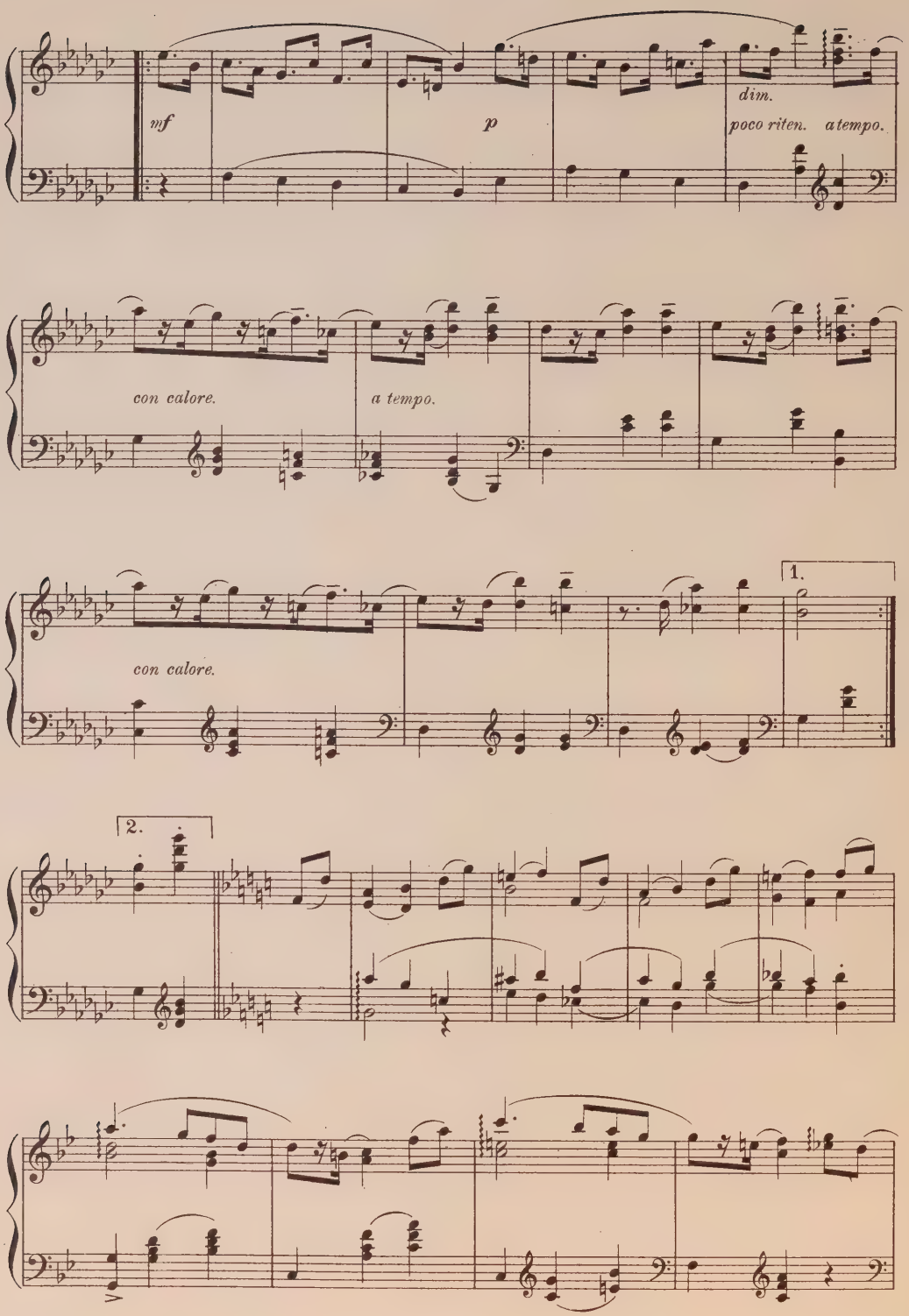
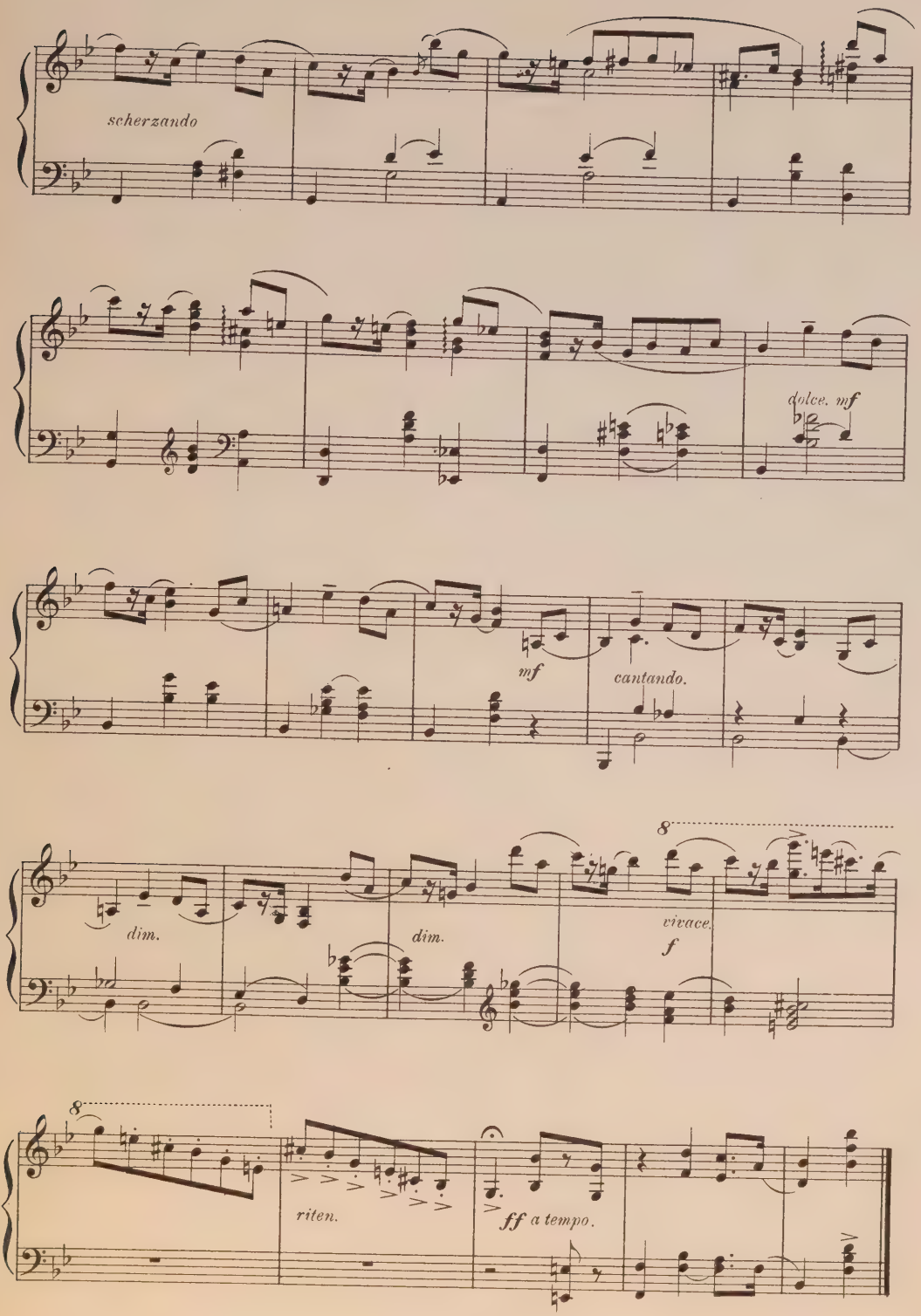

f
R. H.
L. H.
R. H.
dolce.
mf
mf
mf
mf
dolce.
scherzando.

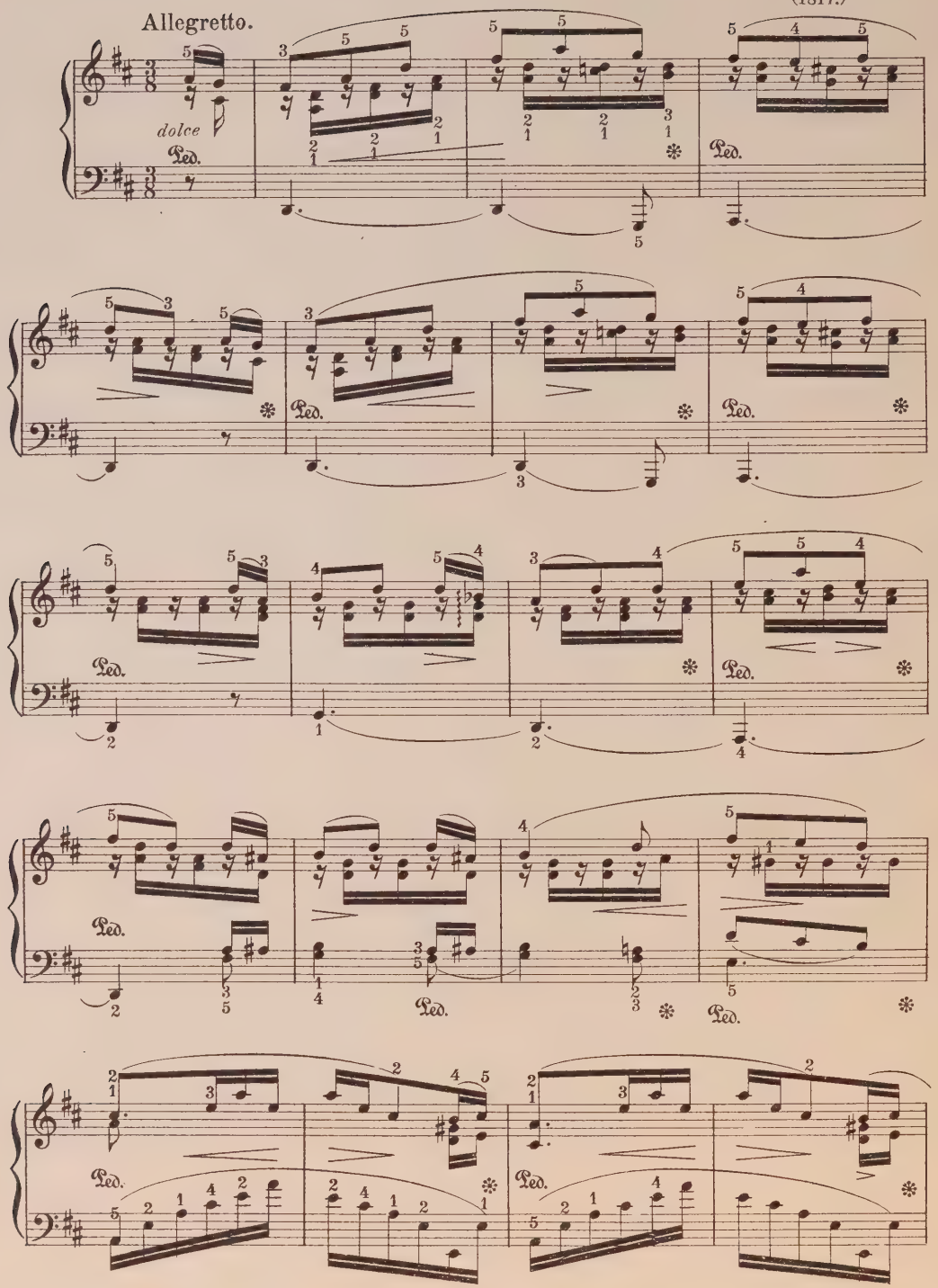

mf
marcato.

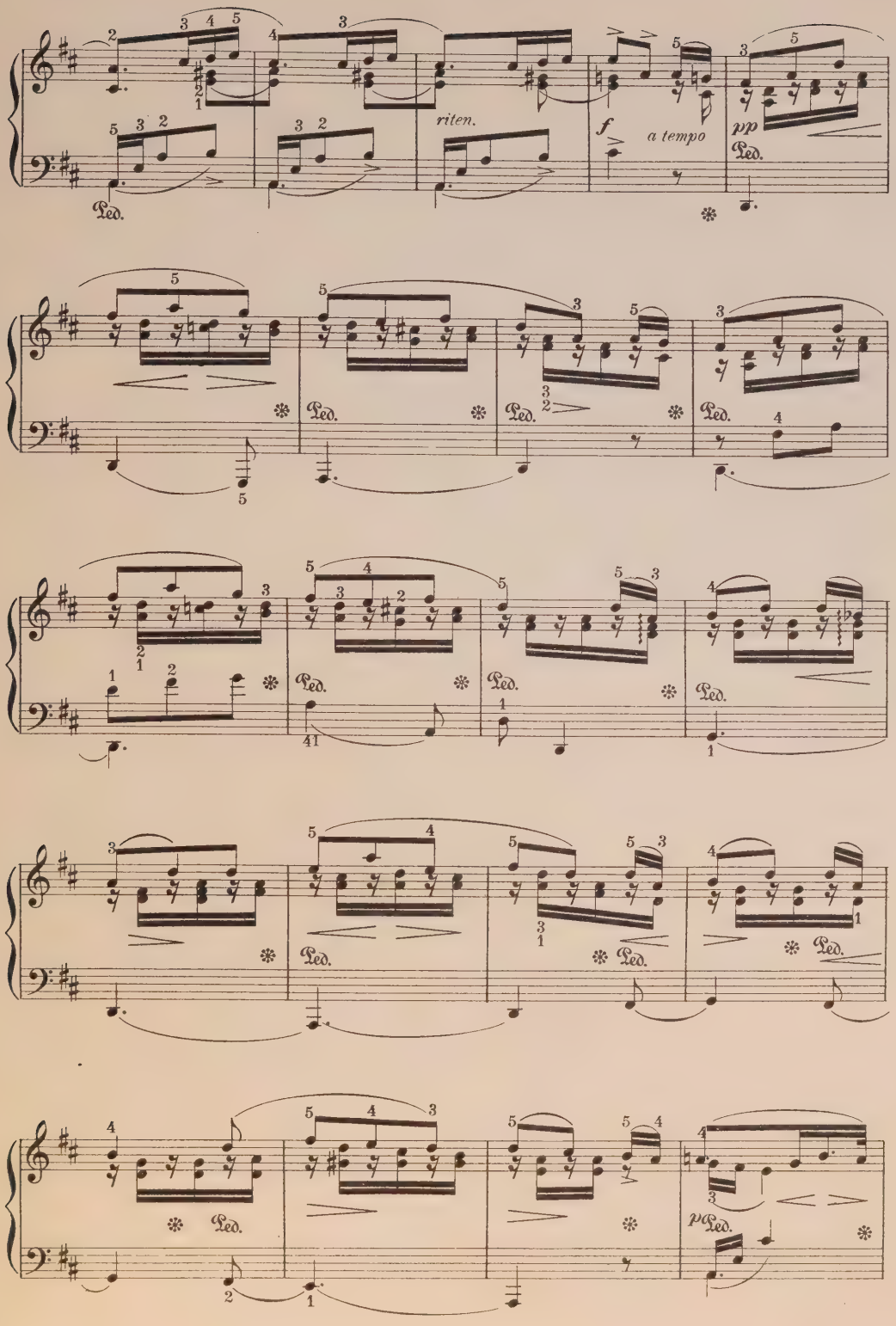

mf
p
dim.
poco riten.
a tempo.
con calore.
a tempo.
con calore.
1.
2.

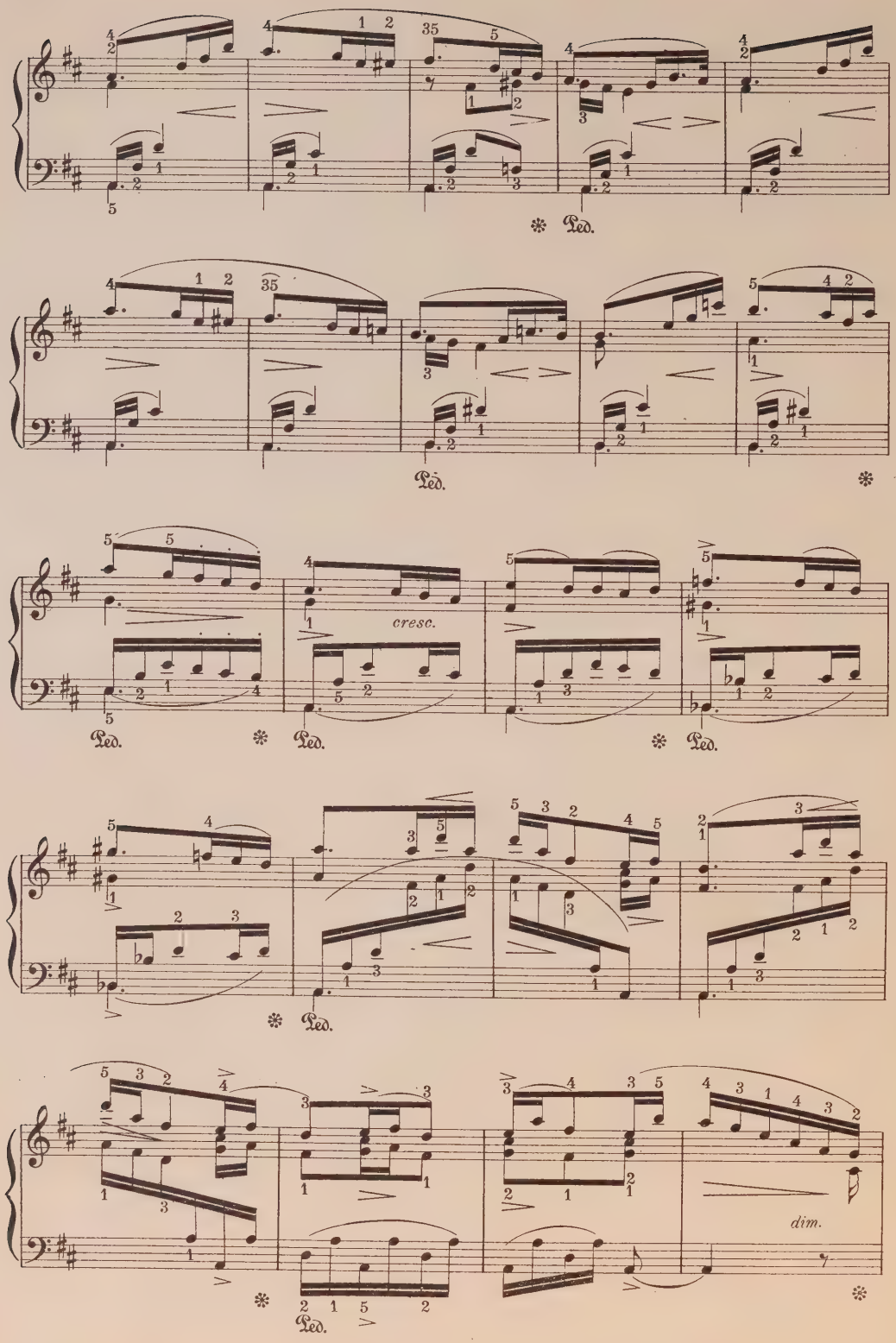

scherzando
dolce. mf
mf
cantando.
dim.
dim.
8
vivace.
f
8
riten.
ff a tempo.

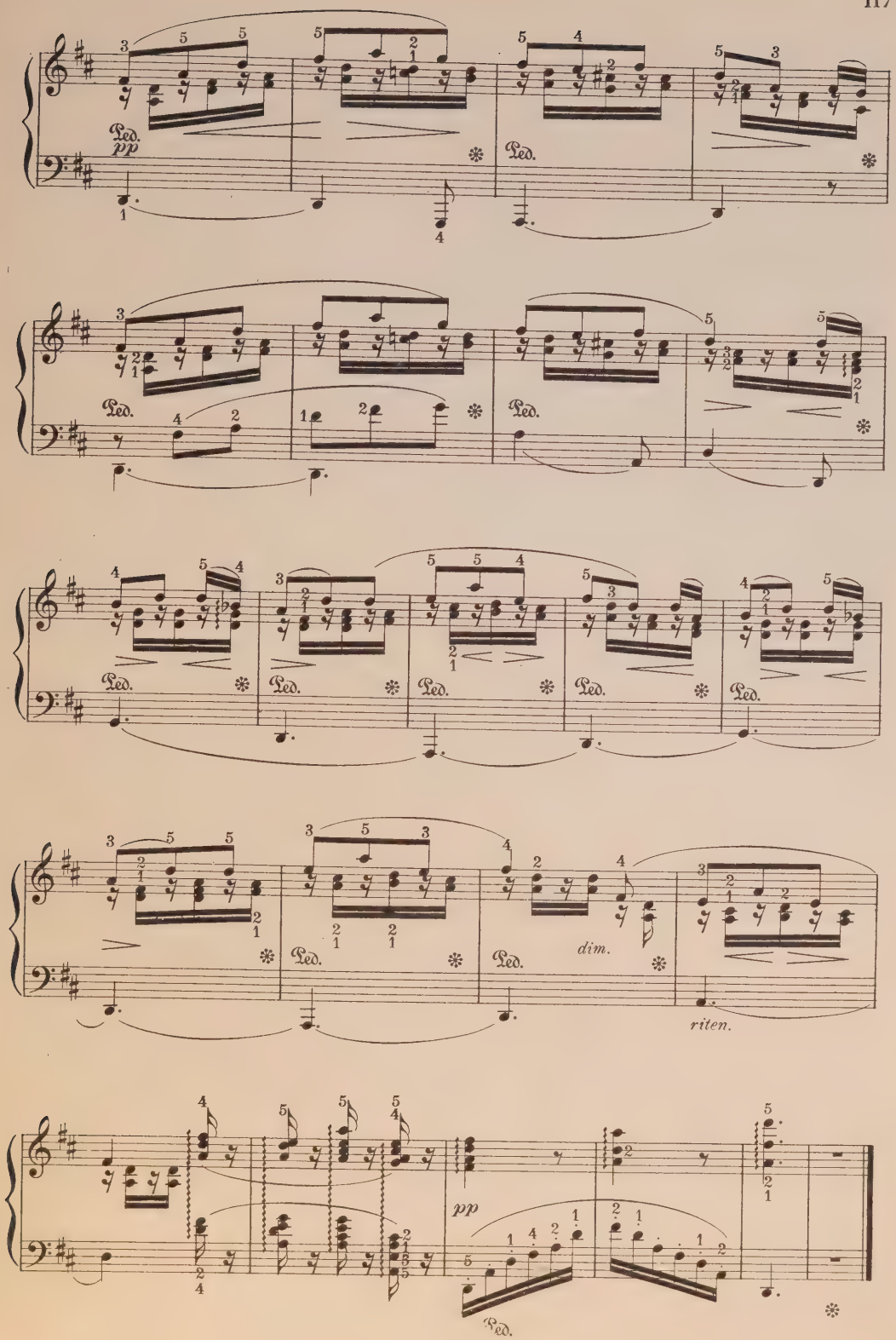
Spring Flower.

NIELS W. GADE.
(1817.)



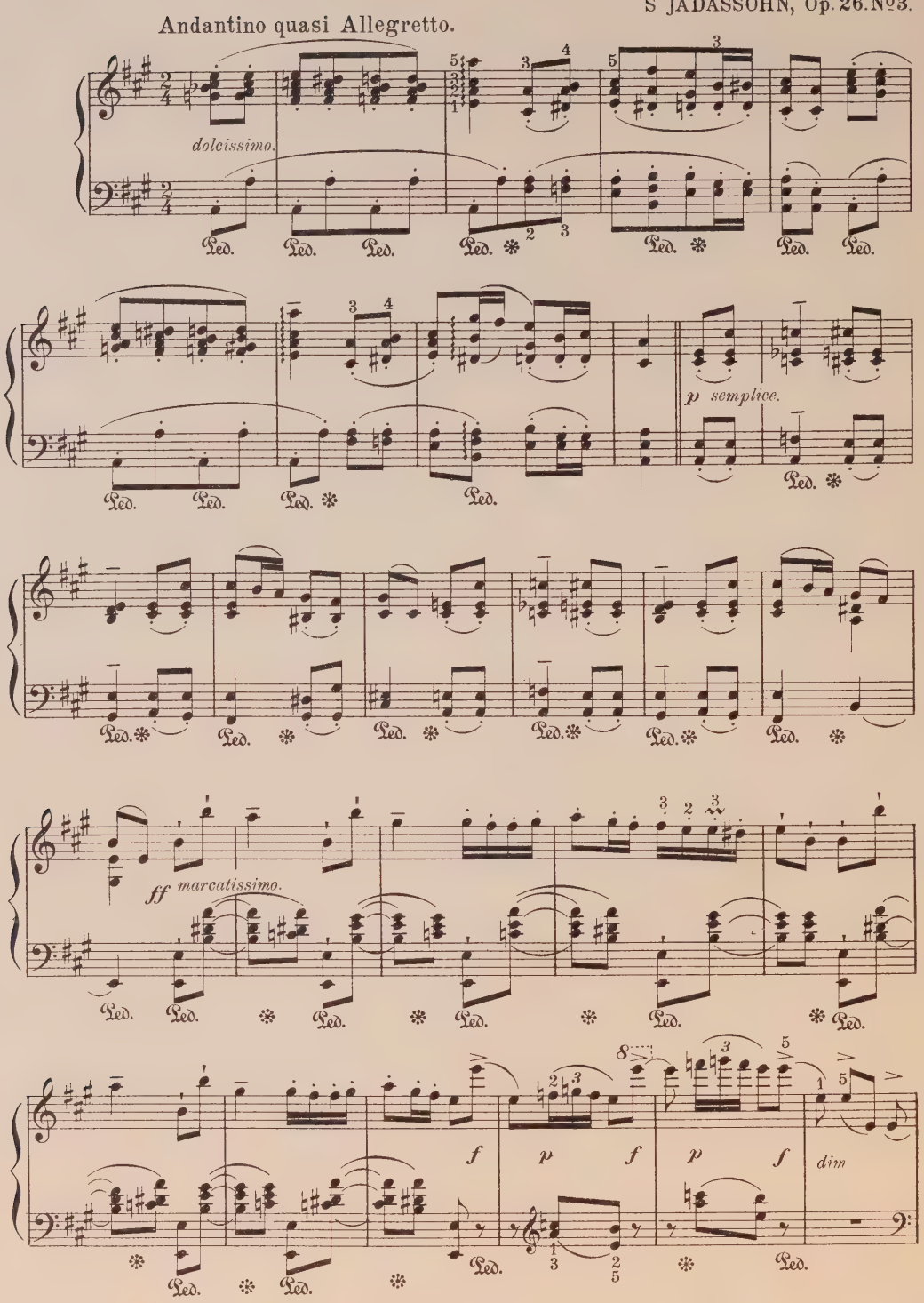

riten.
f
a tempo
pp
Ped.

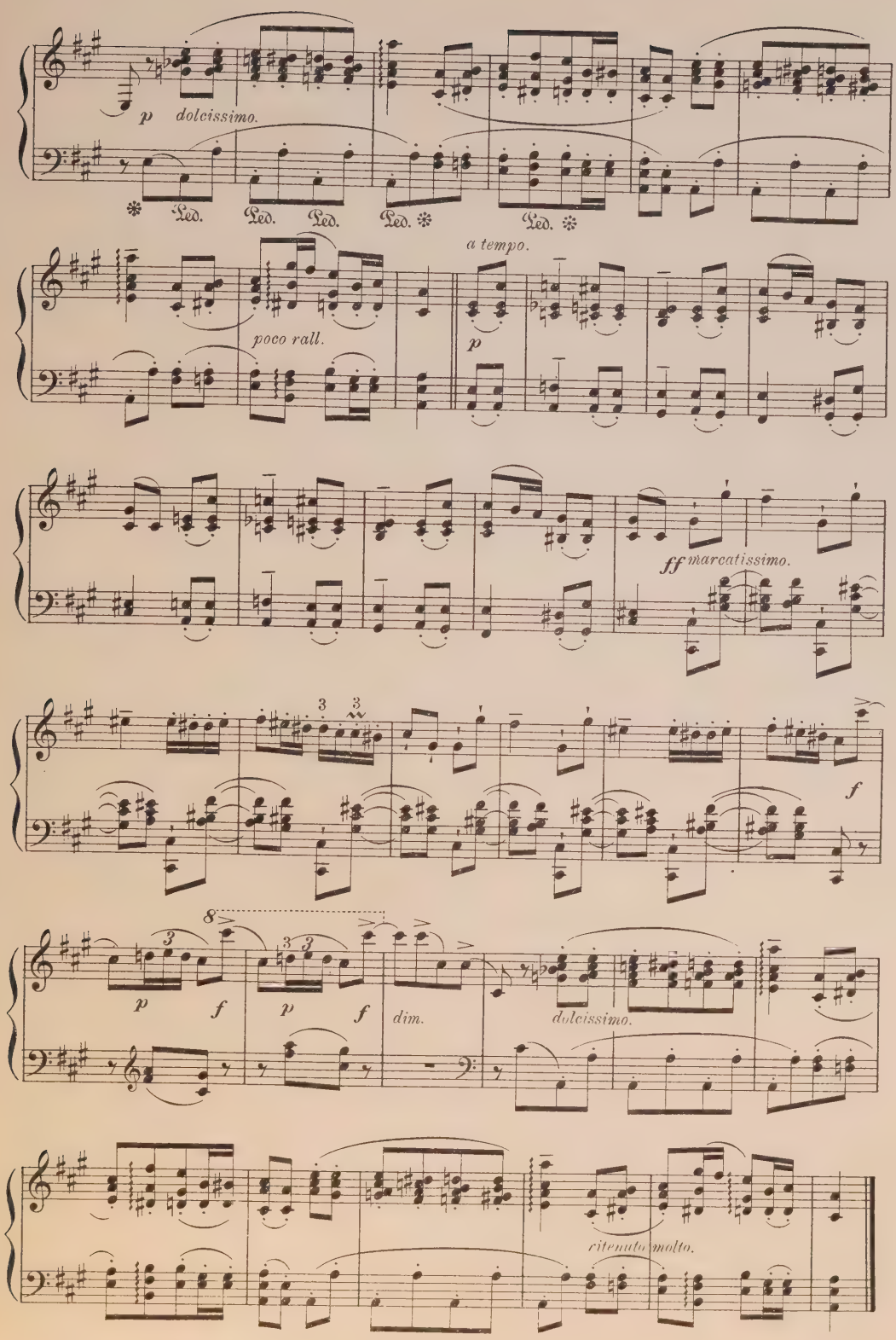

Ped.
Ped.
cresc.
Ped.
Ped.
Ped.
Ped.
dim.
Ped.


Ped.
pp
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
dim.
riten.
pp
Ped.

Air de Ballet.

S JADASSOHN, Op. 26. №3.

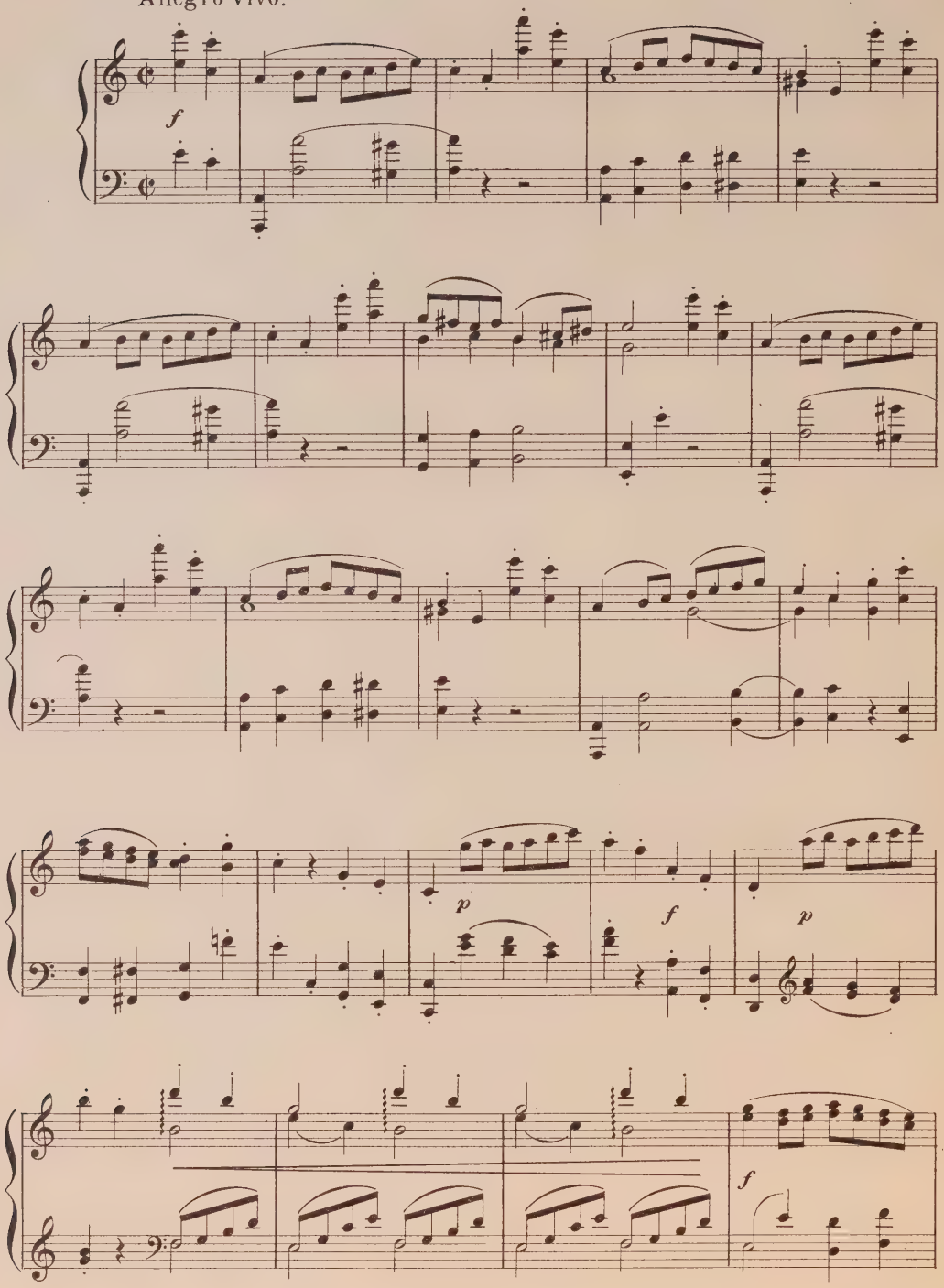


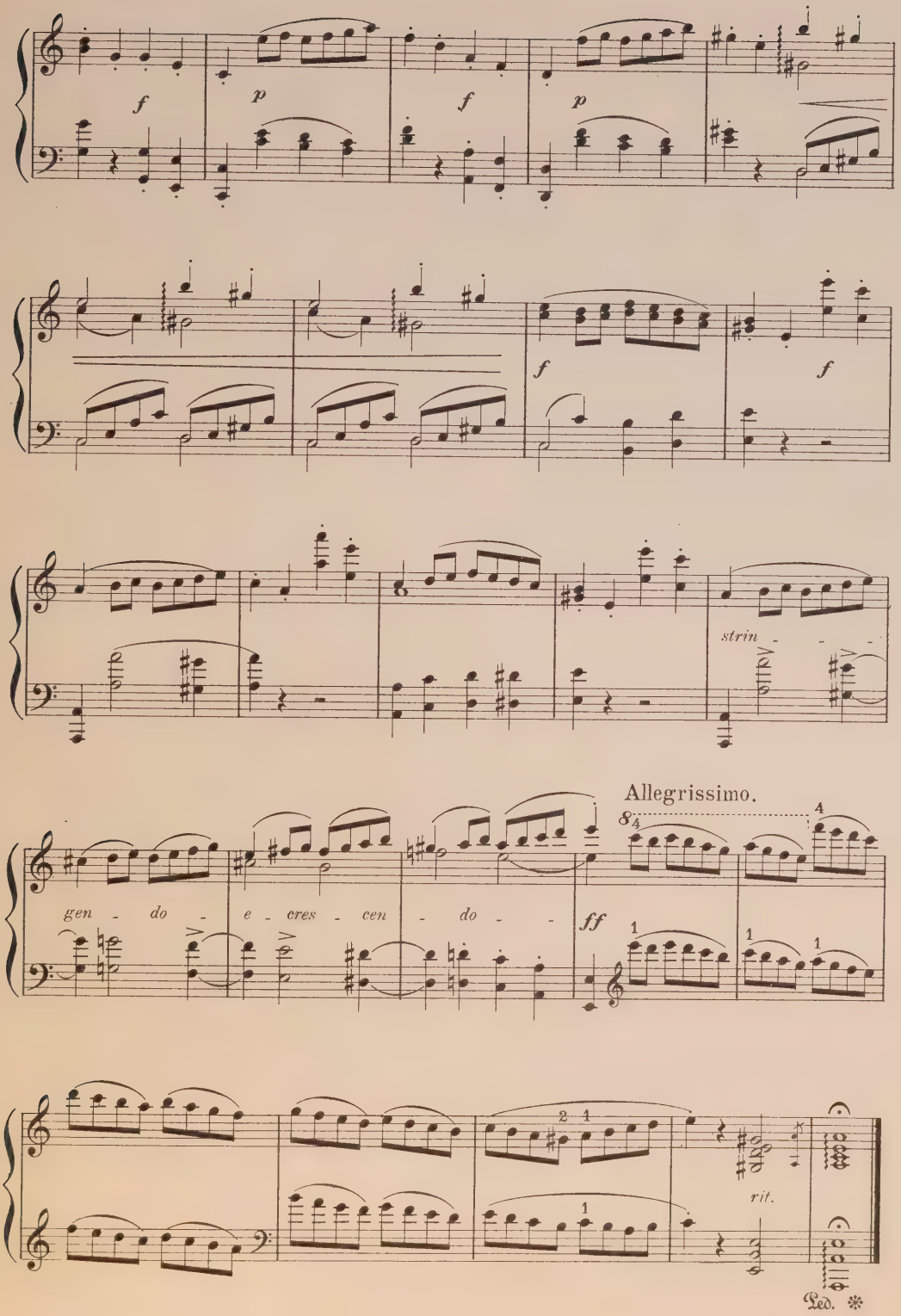

p dolcissimo.
Ped. Ped. Ped. Ped. Ped.
poco rall.
a tempo.
p
ff marcatissimo.
f
8
p f p f
dim.
dolcissimo.
ritenuto molto.

Gavotte.

JOACHIM RAFF, Op. 125.

Allegro vivo.

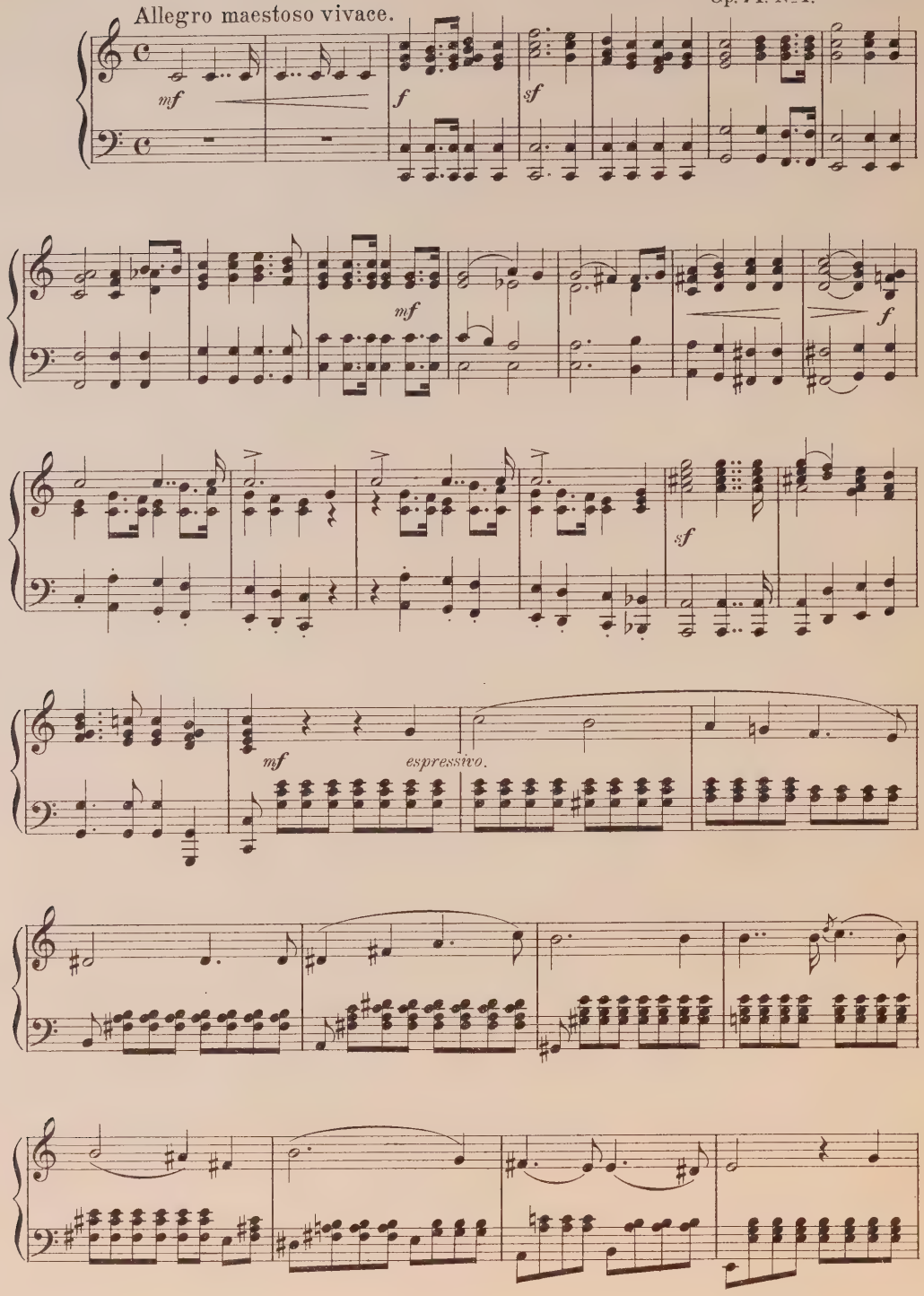


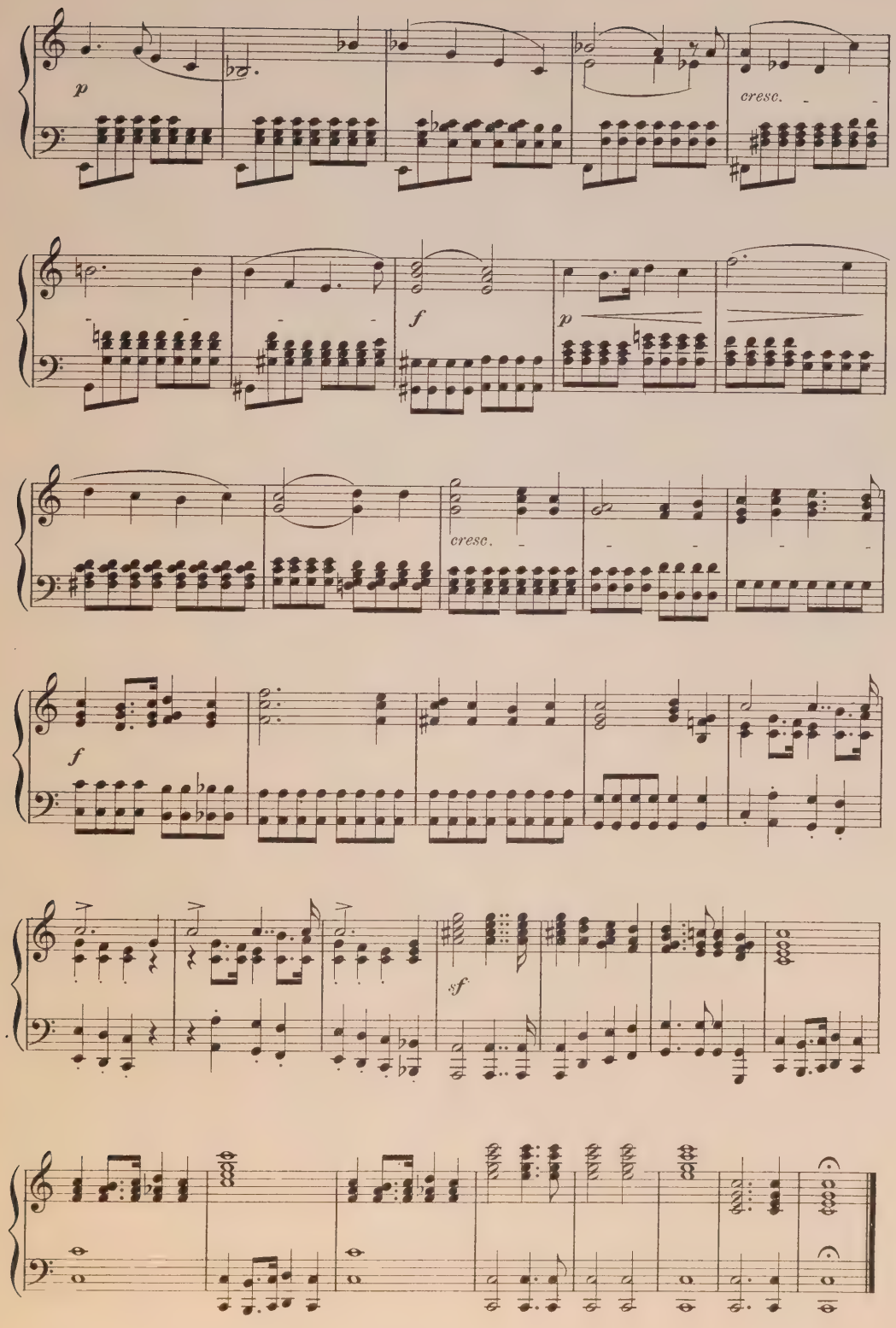

f
p
f
p
f
f
strin
Allegrissimo.
gen - do - e - cres - cen - do -
ff
rit.
Led.

Chorus

from the Music to Racine's
"ATHALIA".

F. MENDELSSOHN BARTHOLDY.
Op. 74. №1.



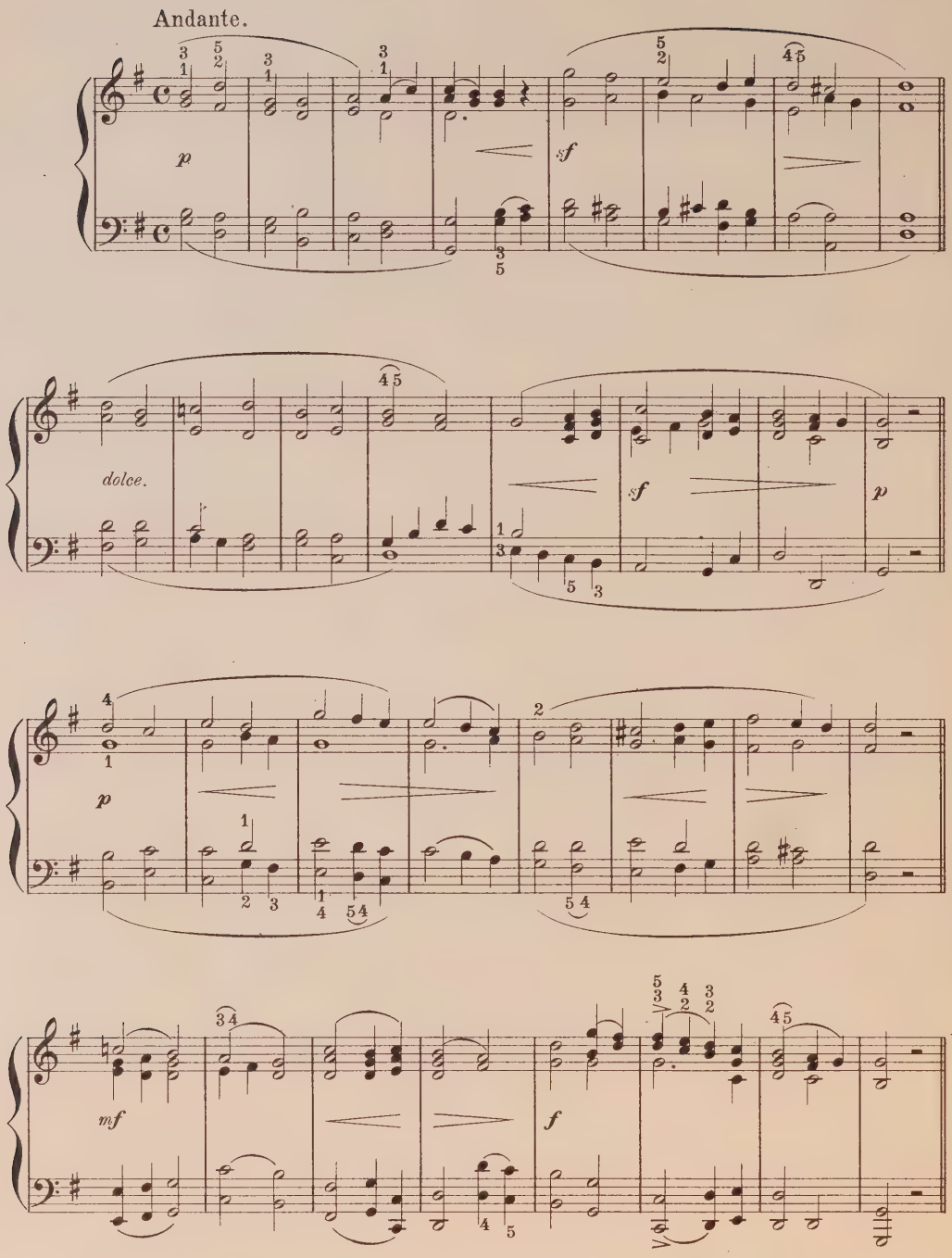

p
cresc.
f
p
cresc.
f
sf

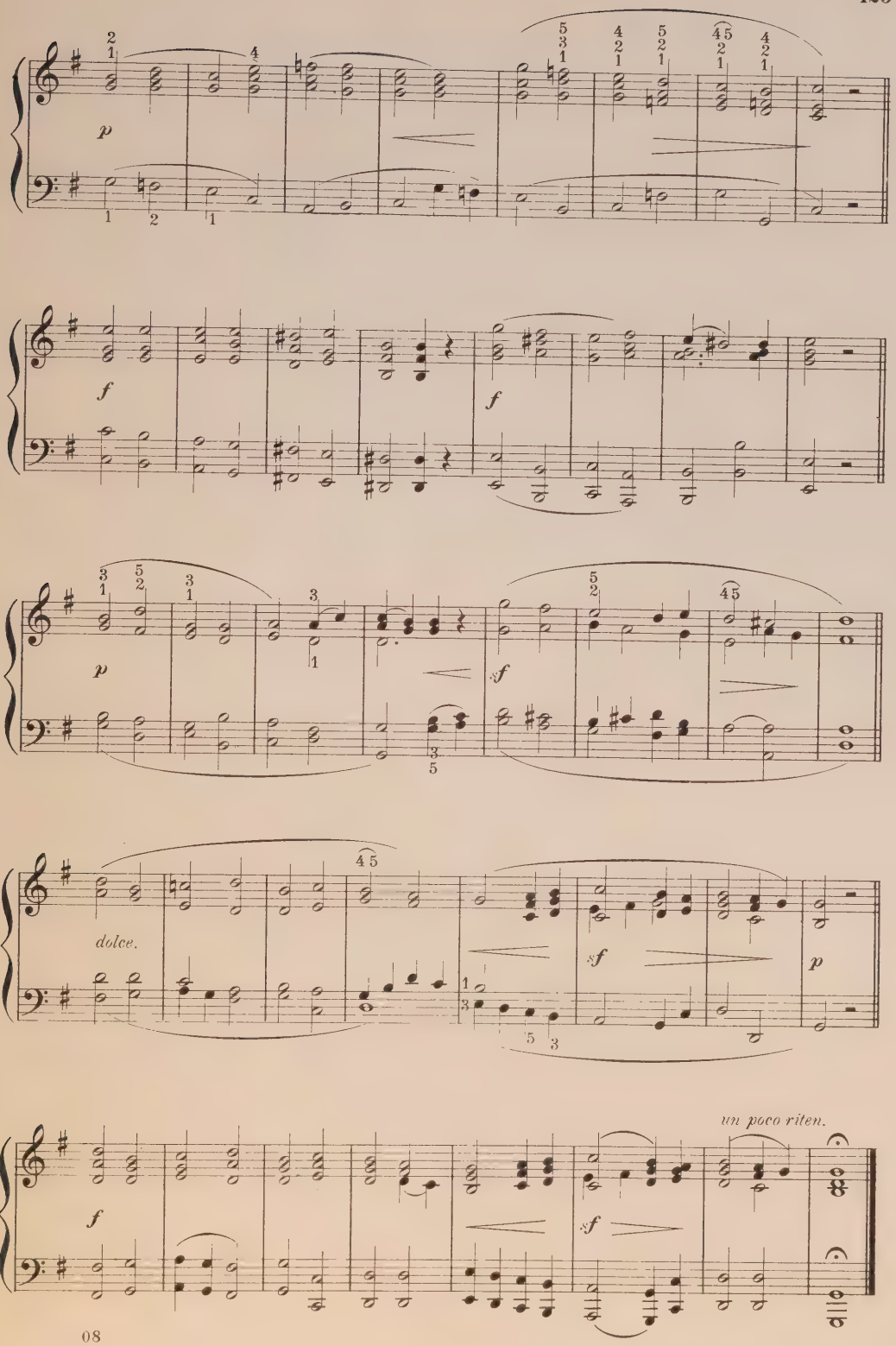
Hymn.

from the Opera

IPHIGENIA in TAURIS.

C.W. GLUCK.

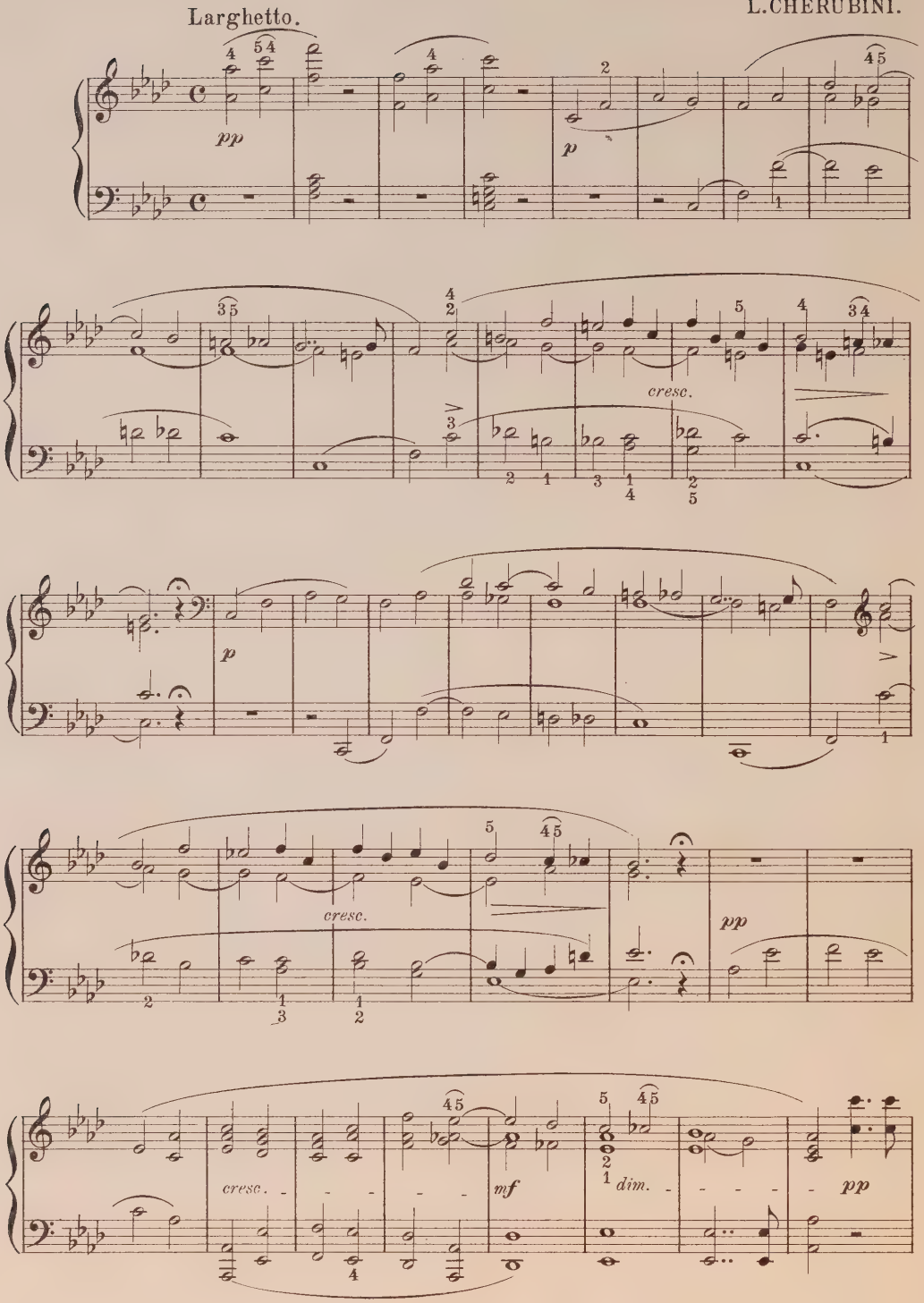


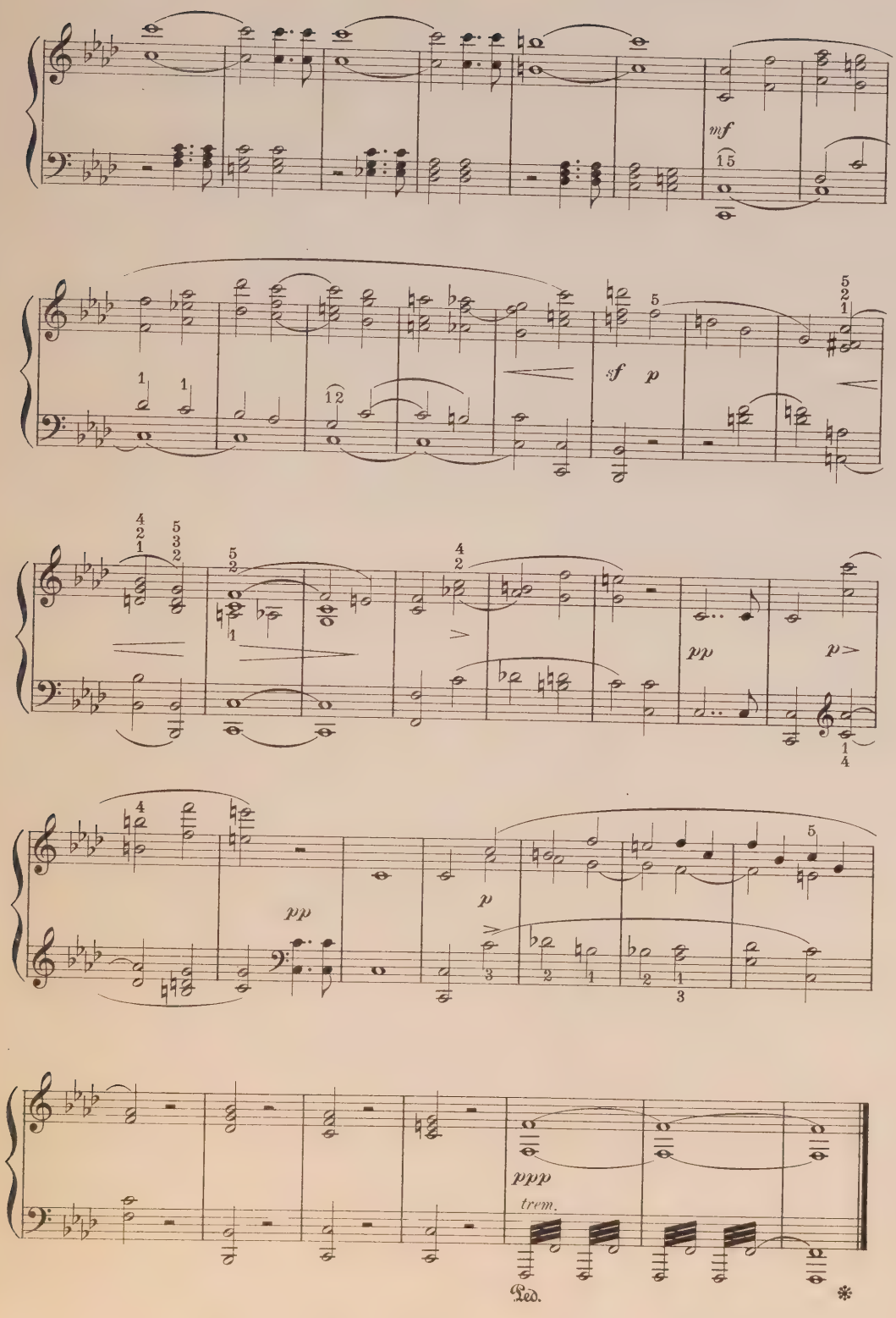

p
f
f
p
f
dolce.
f
p
un poco riten.
f
sf

Pie Jesu.

FROM THE REQUIEM.

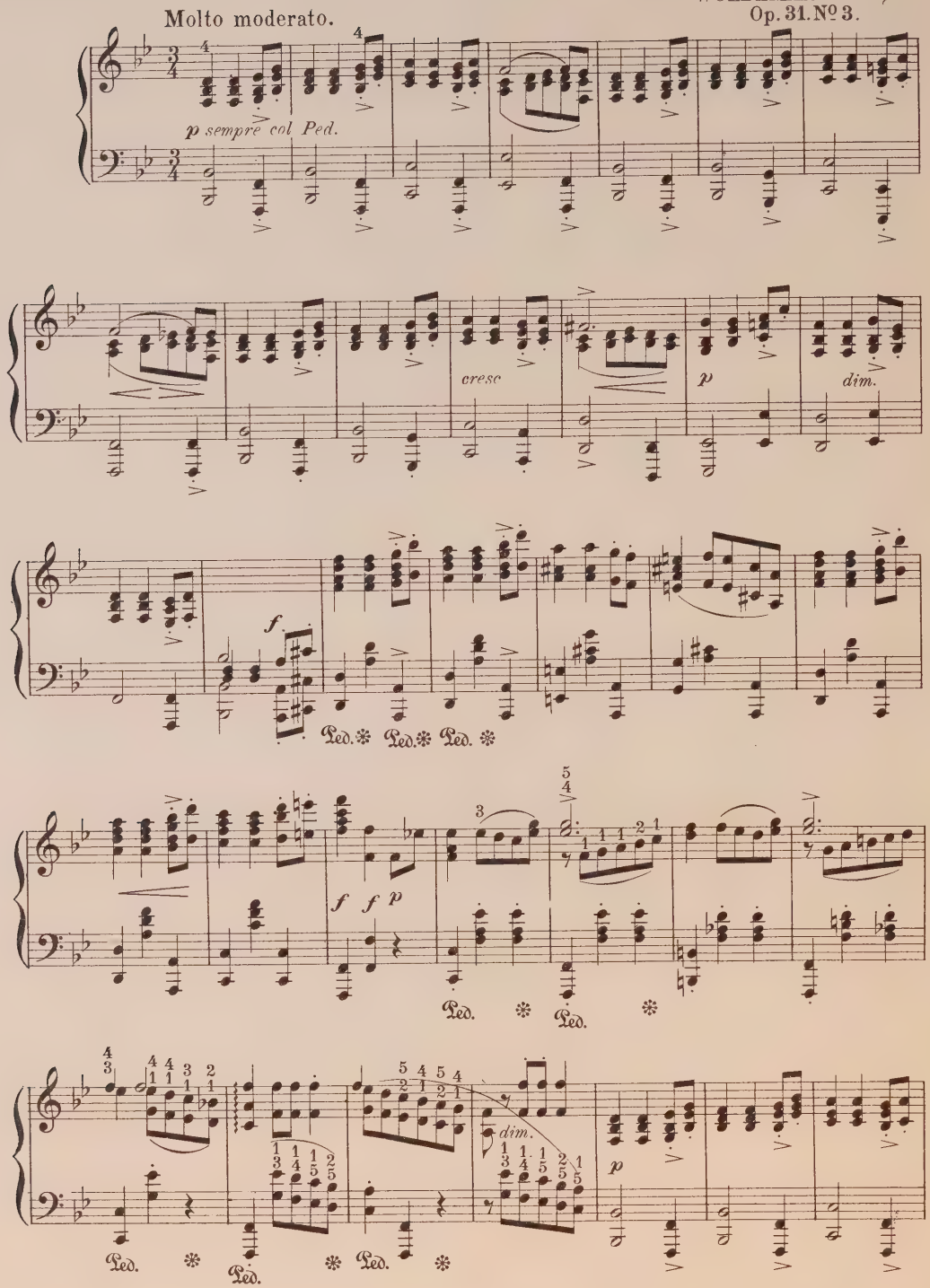
L. CHERUBINI.

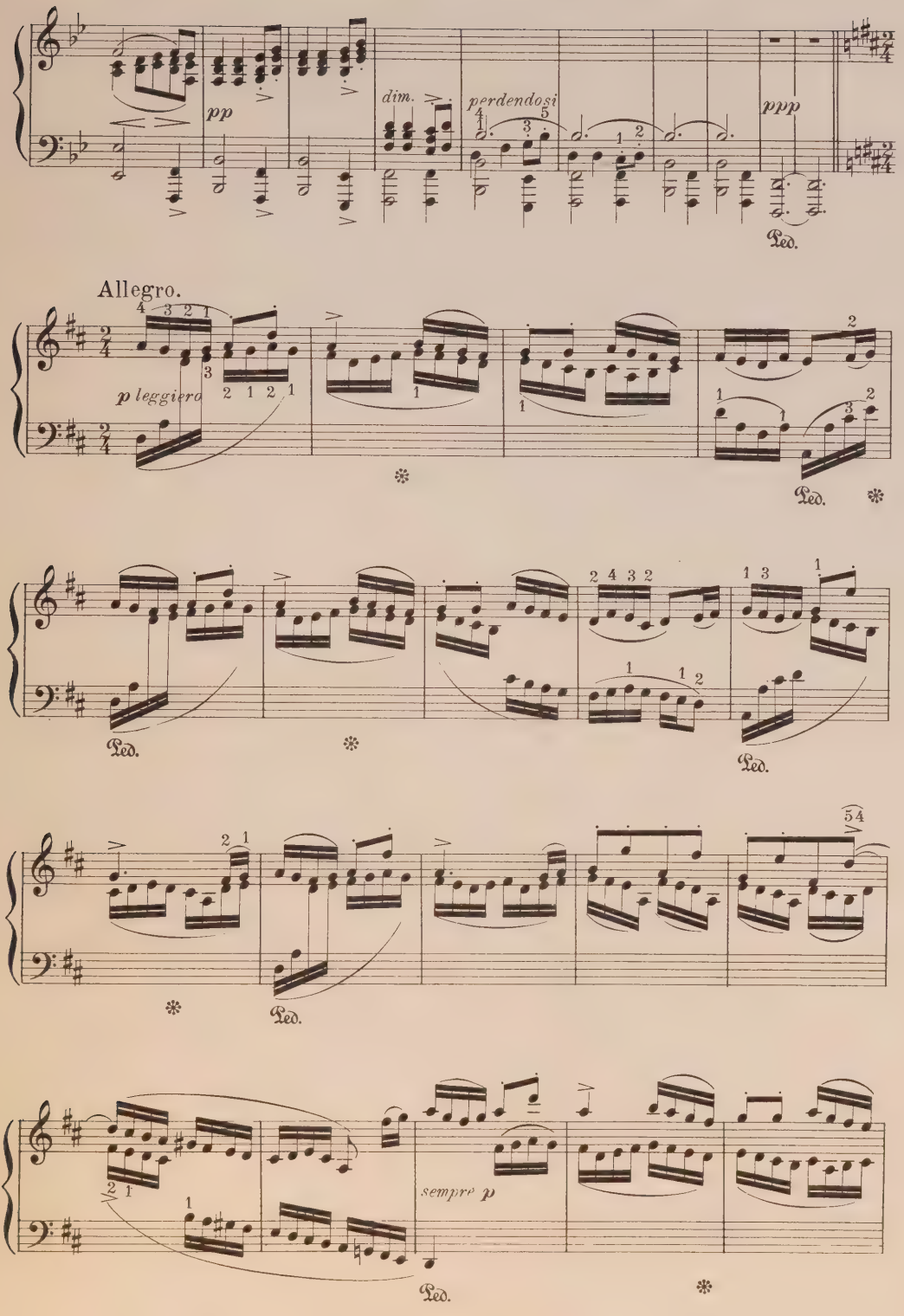


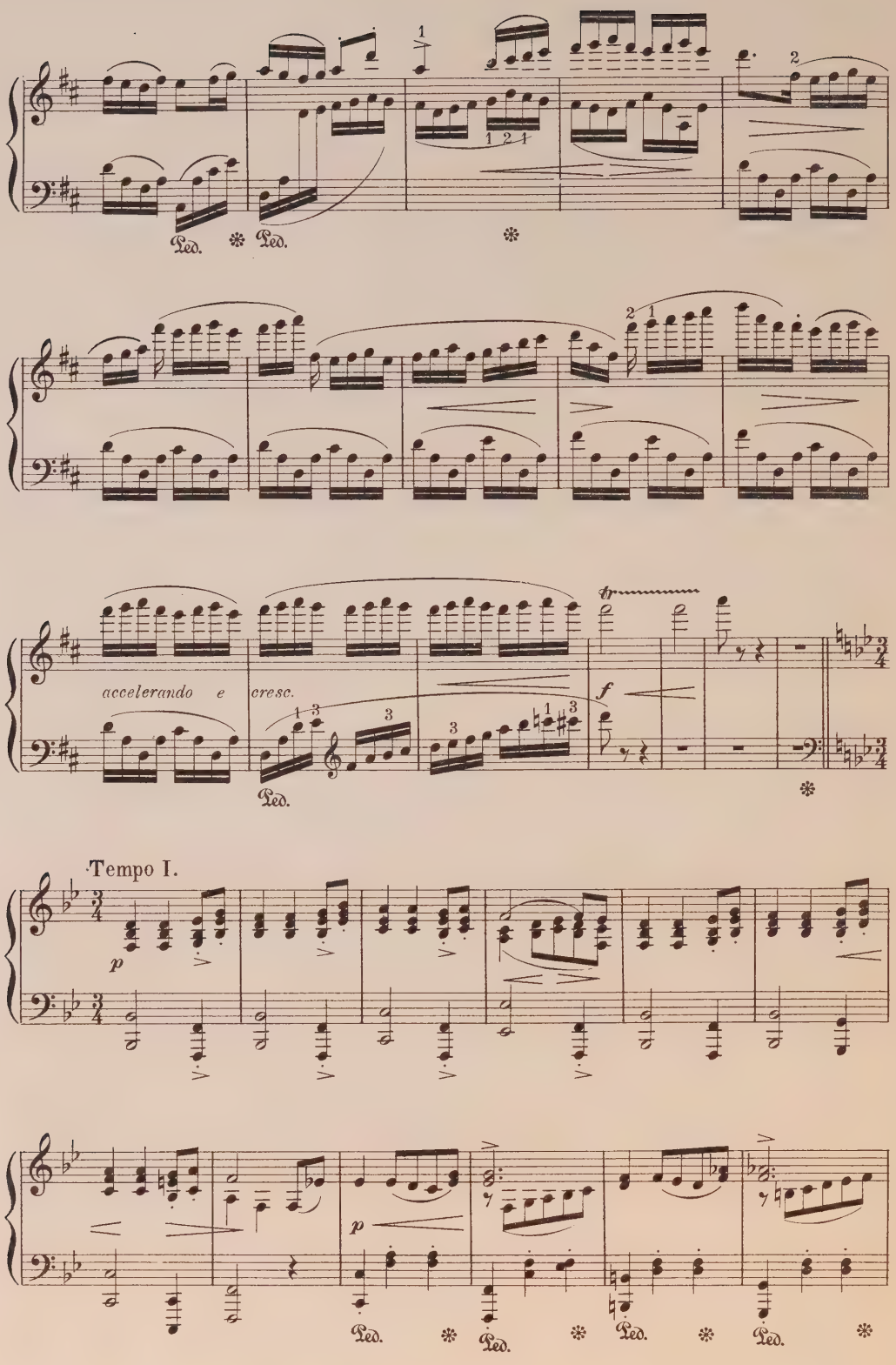

mf
sf p
pp p>
pp
p
ppp
trem.
Ped.

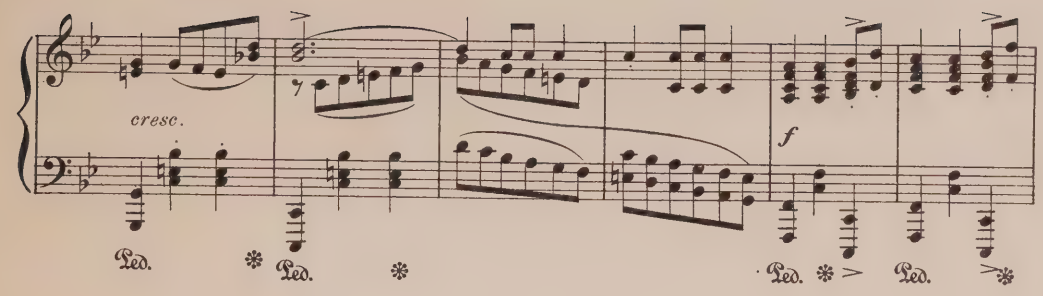
March Fantastic.

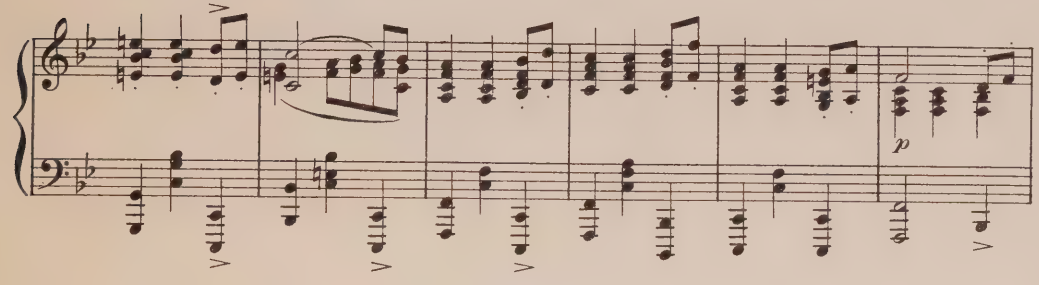
WOLDEMAR BARGIEL.
Op. 31. № 3.

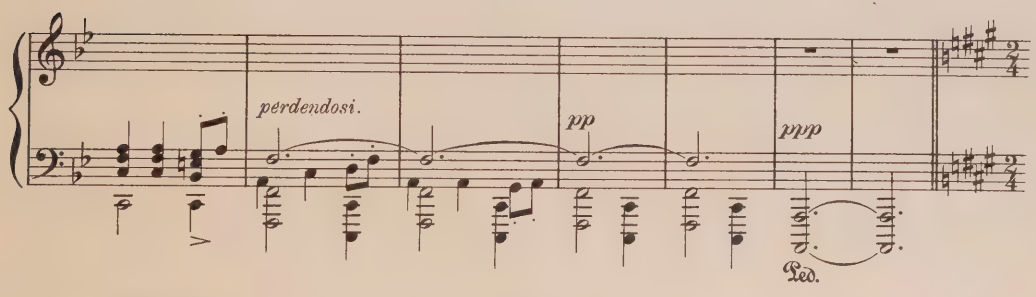



pp
dim.
perdendosi
ppp
Ped.
Allegro.
p leggiero
Ped.
Ped.
Ped.
Ped.
sempre p
Ped.

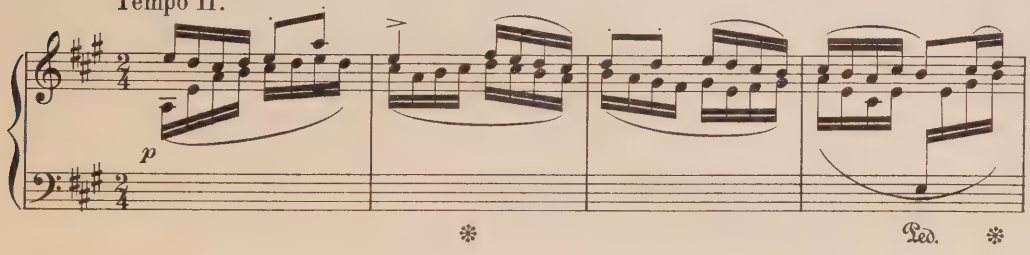

accelerando e cresc.
Tempo I.

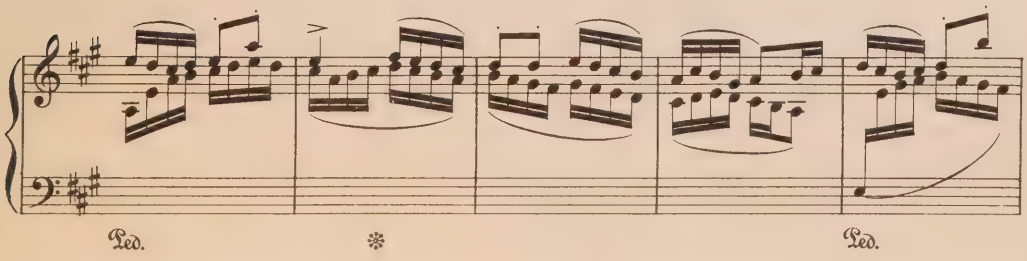


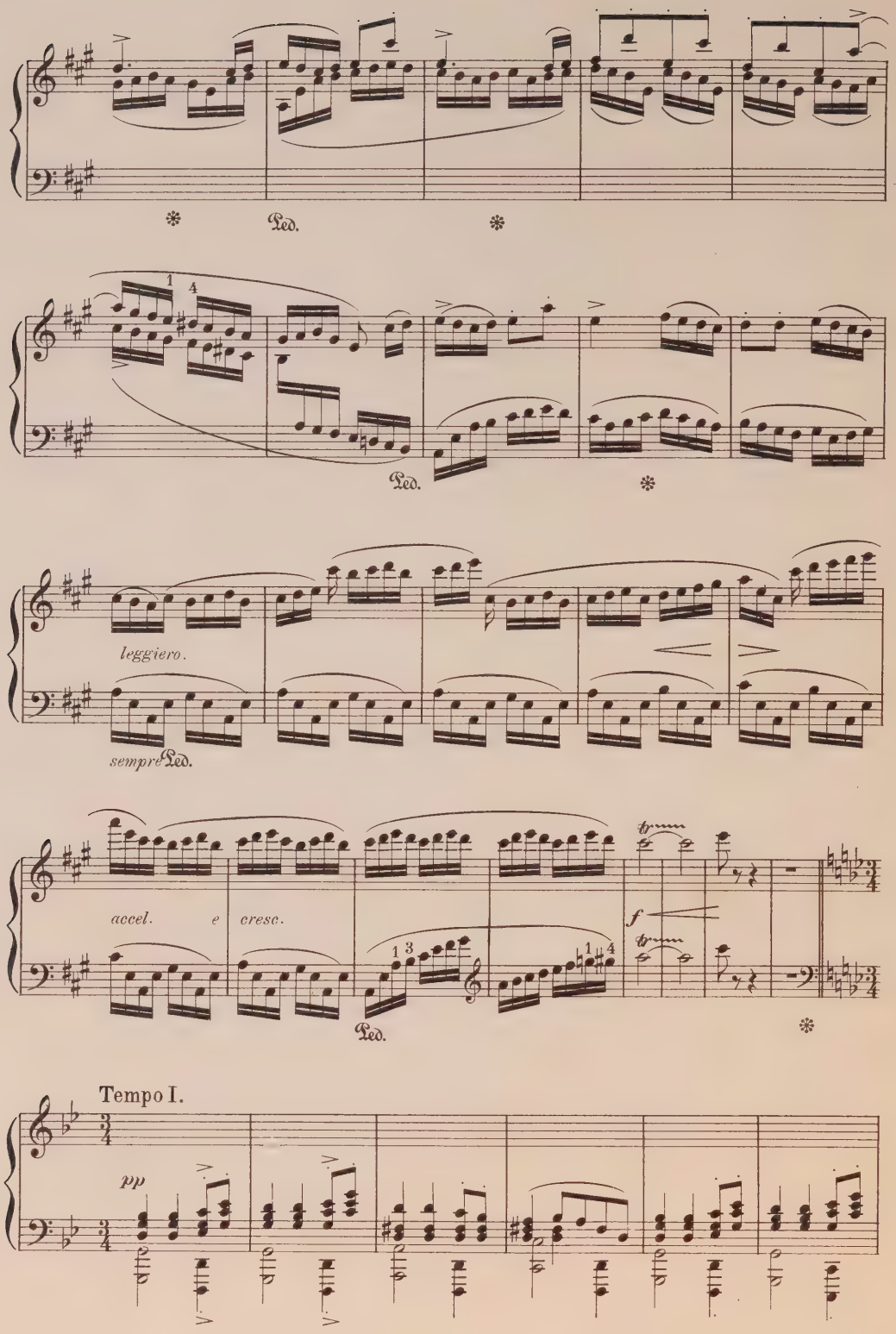


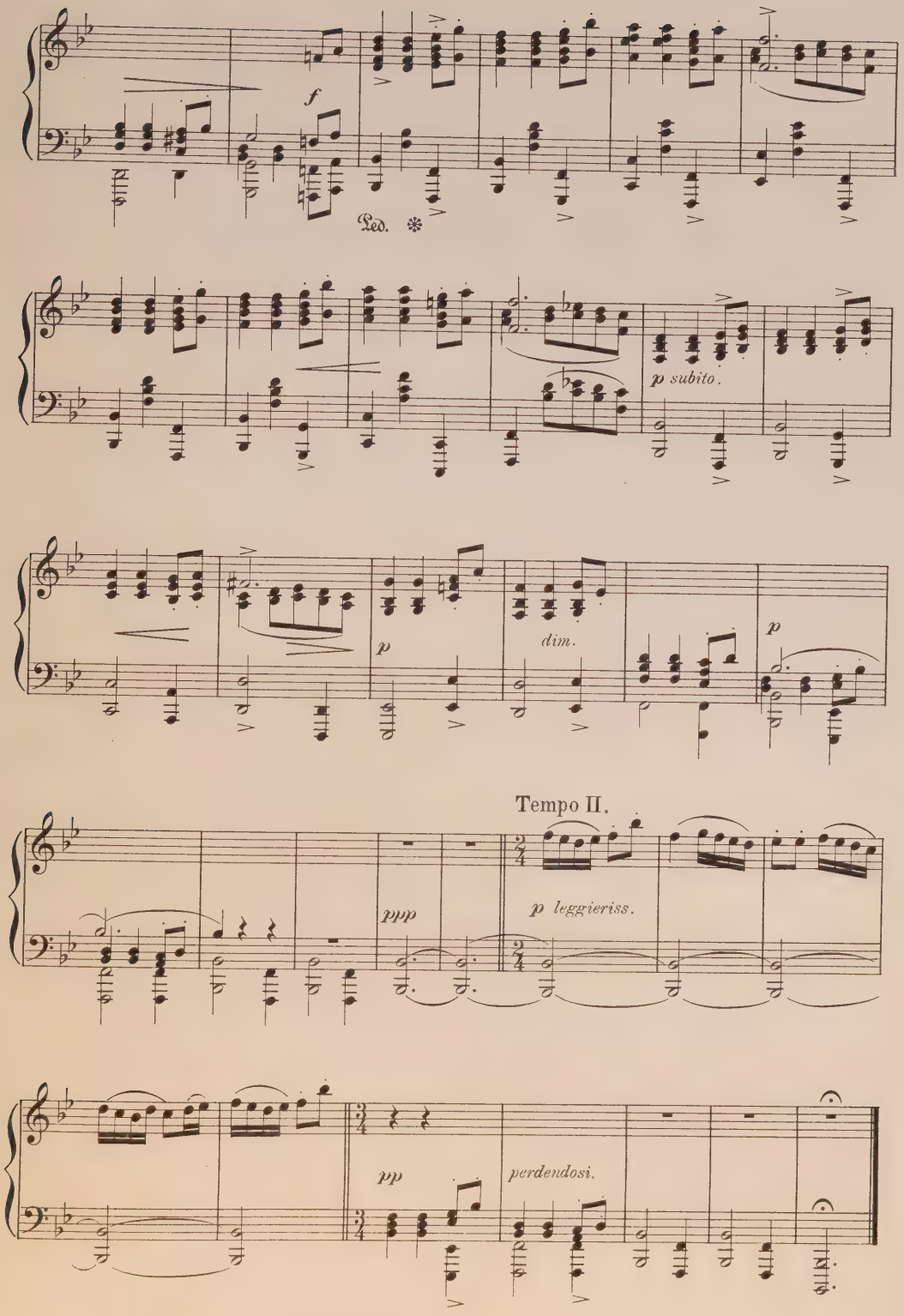


Tempo II.



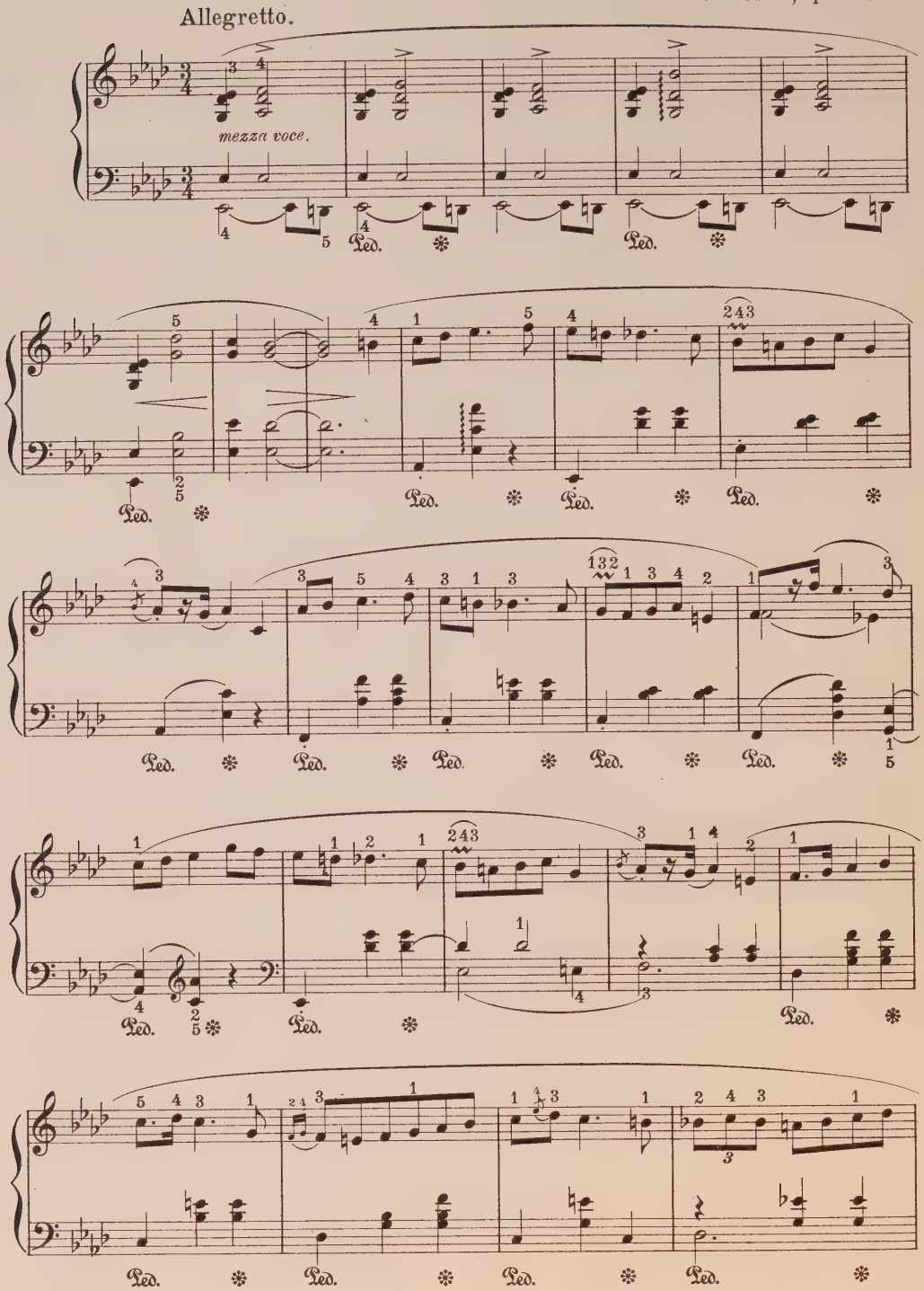


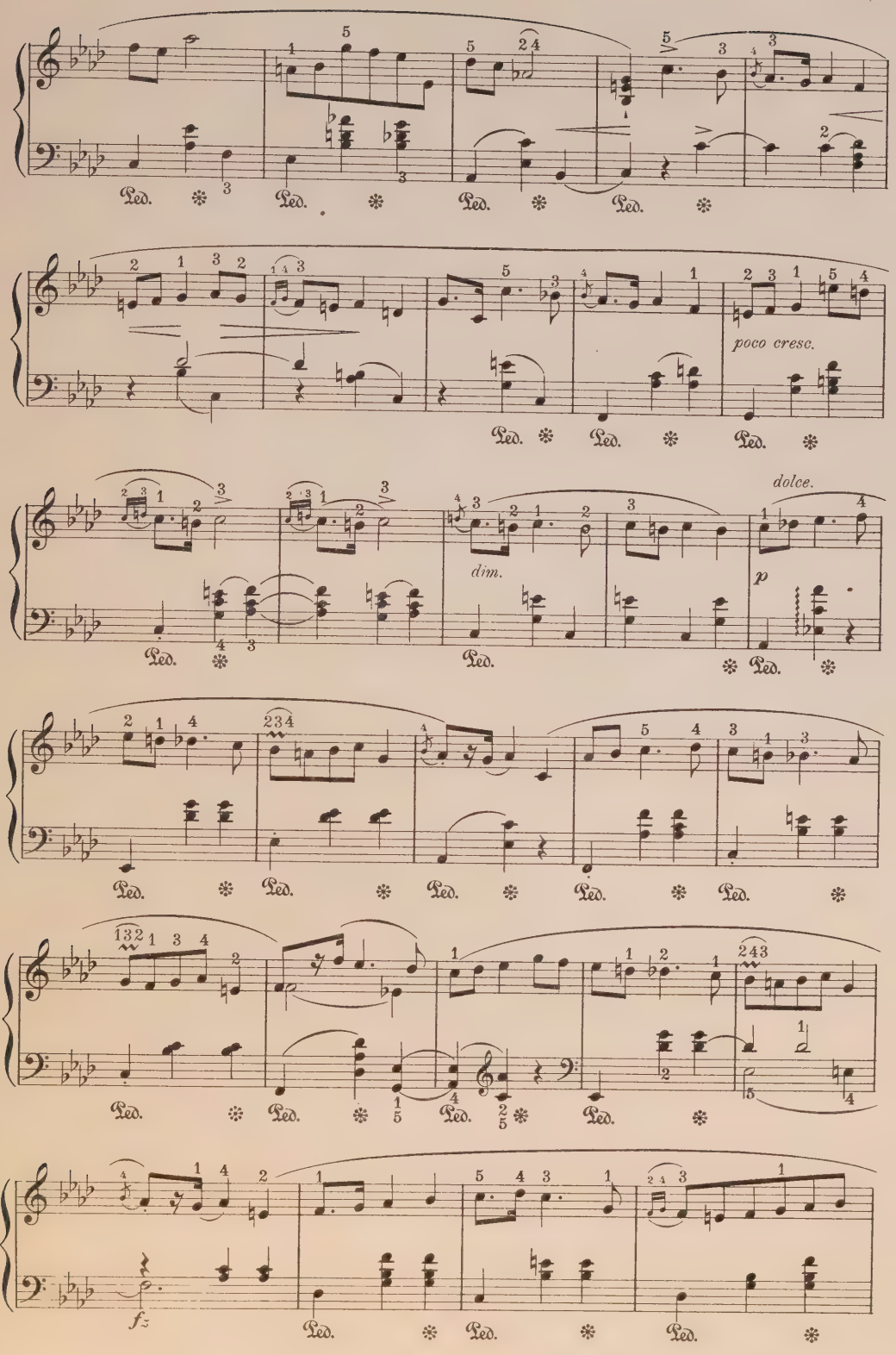

Ped.
Ped.
leggiero.
sempre Ped.
accel. e cresc.
f
Ped.
Tempo I.
pp

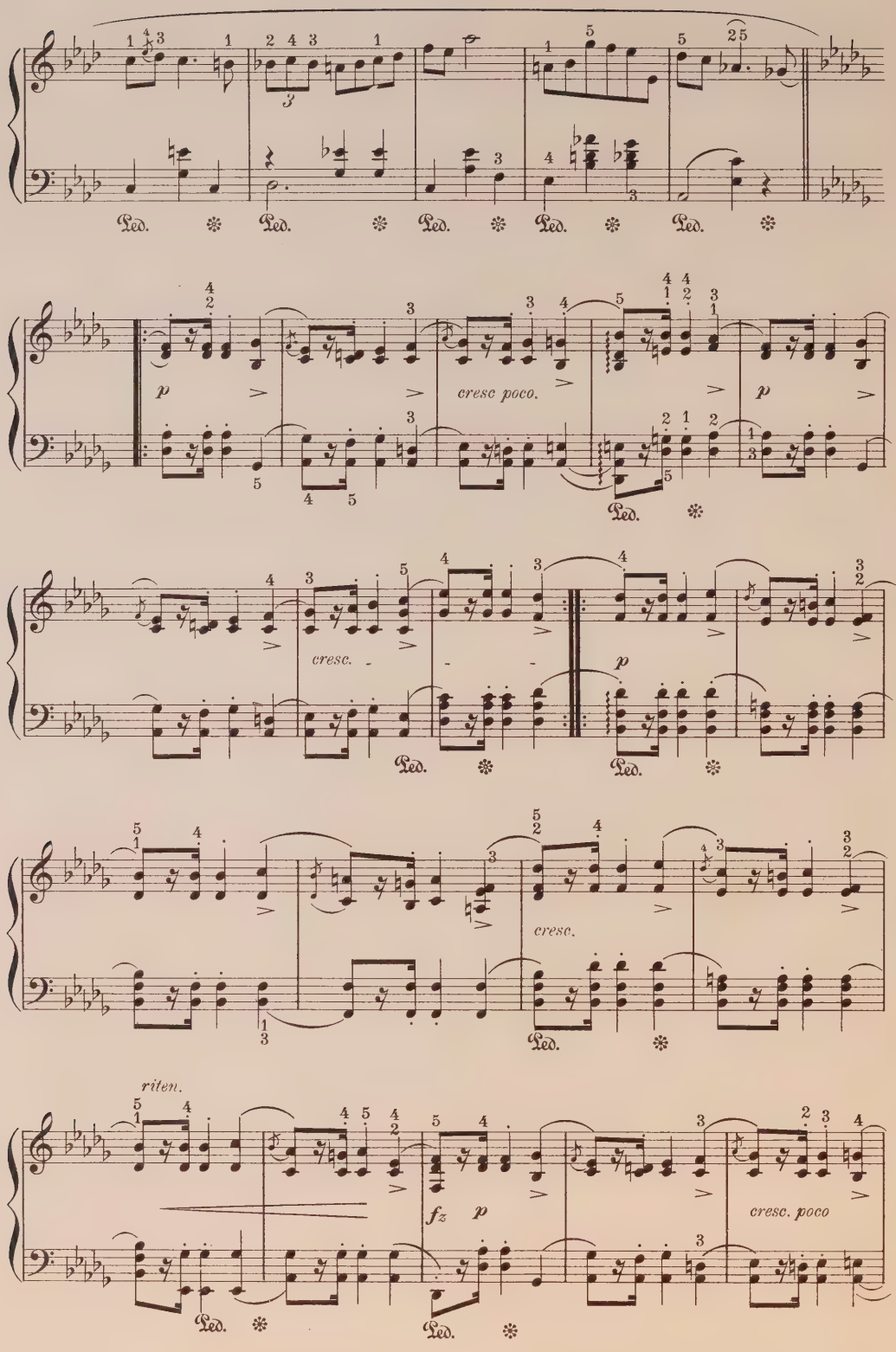

f
Ped.
p subito.
p
dim.
p
Tempo II.
ppp
p leggieriss.
pp
perdendosi.

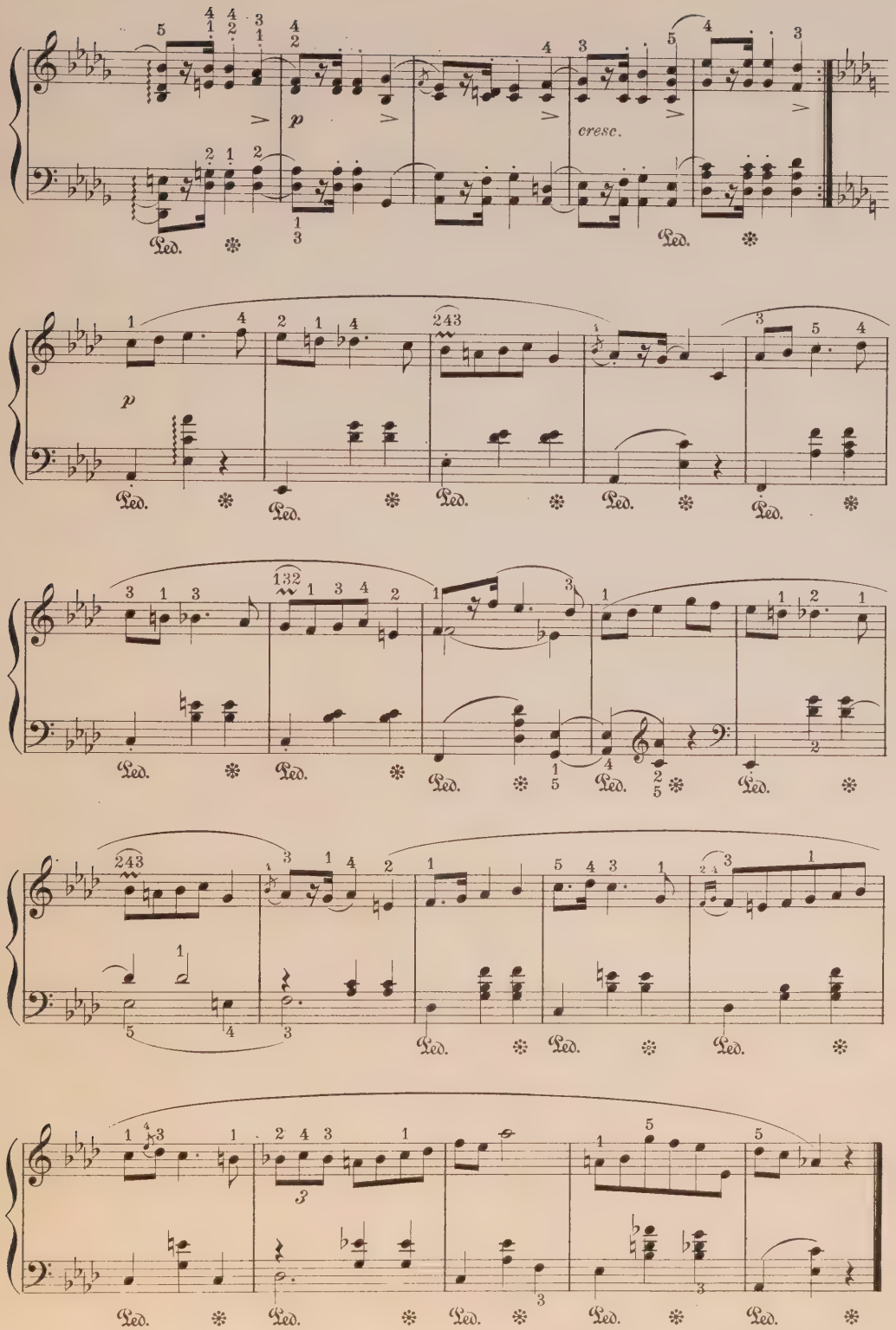
Mazurka.

F. CHOPIN, Op. 50. No 2.



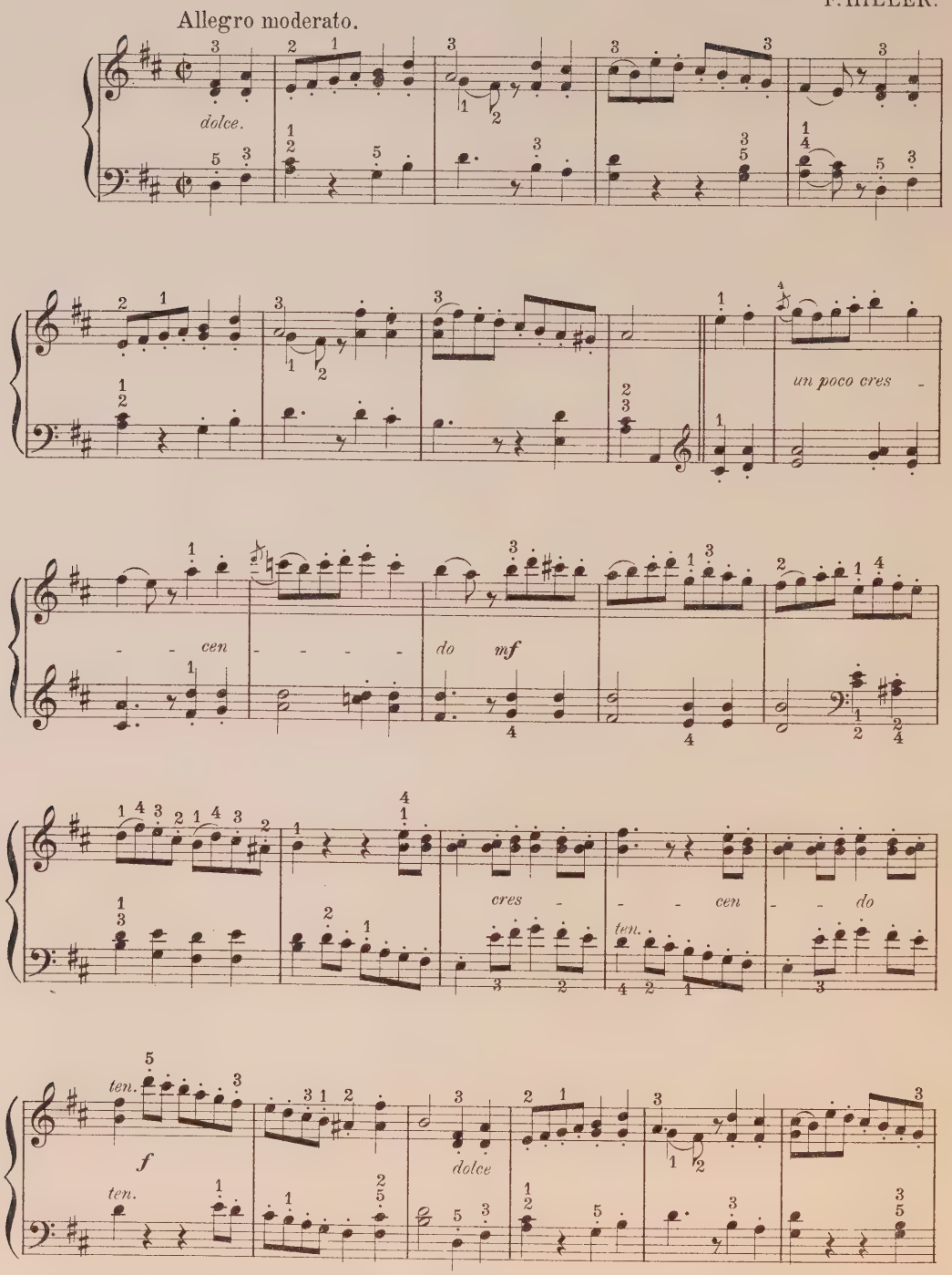

poco cresc.
dim.
dolce.
p
fz

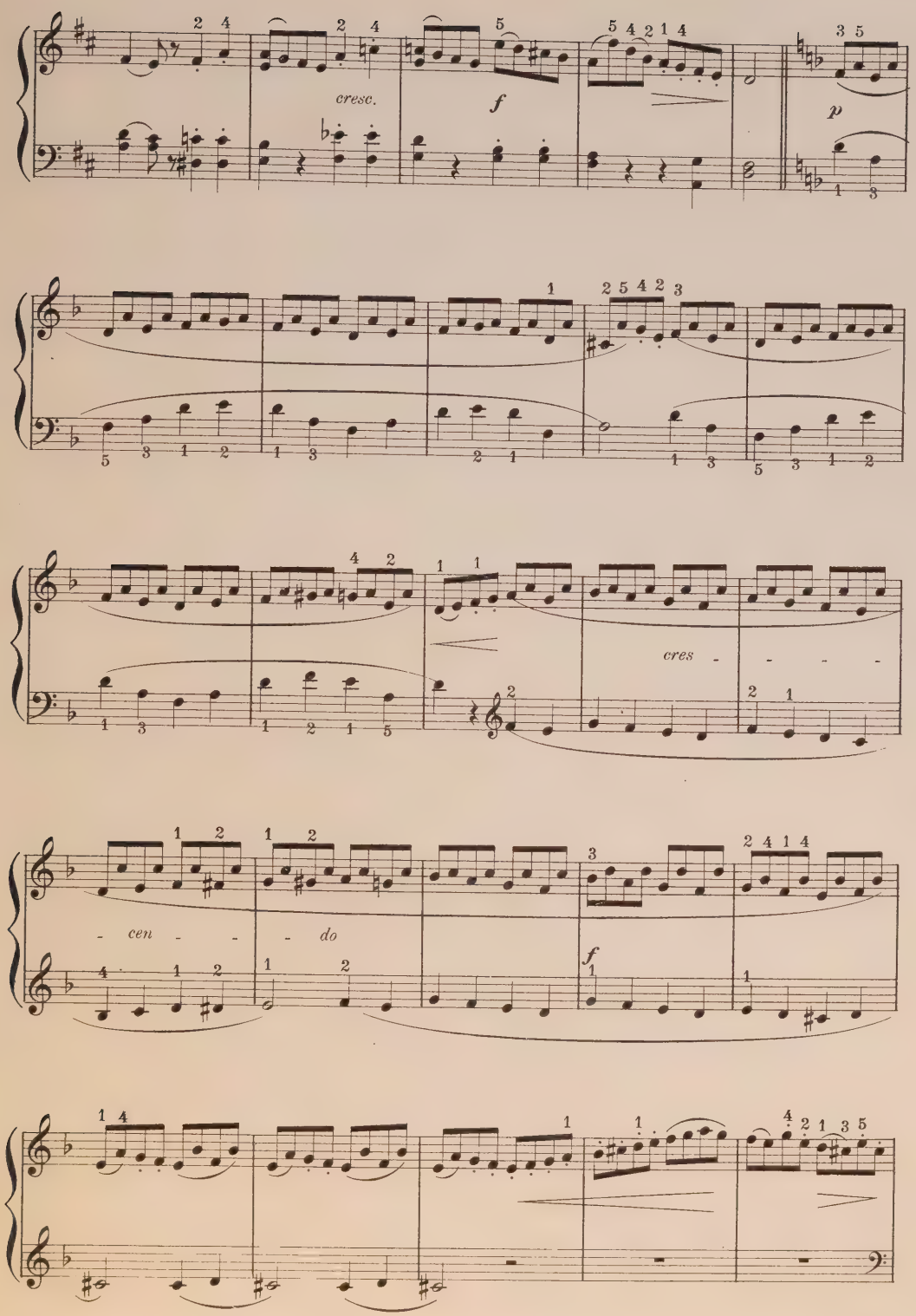

Ped.
p
cresc poco.
cresc.
riten.
fz
cresc. poco

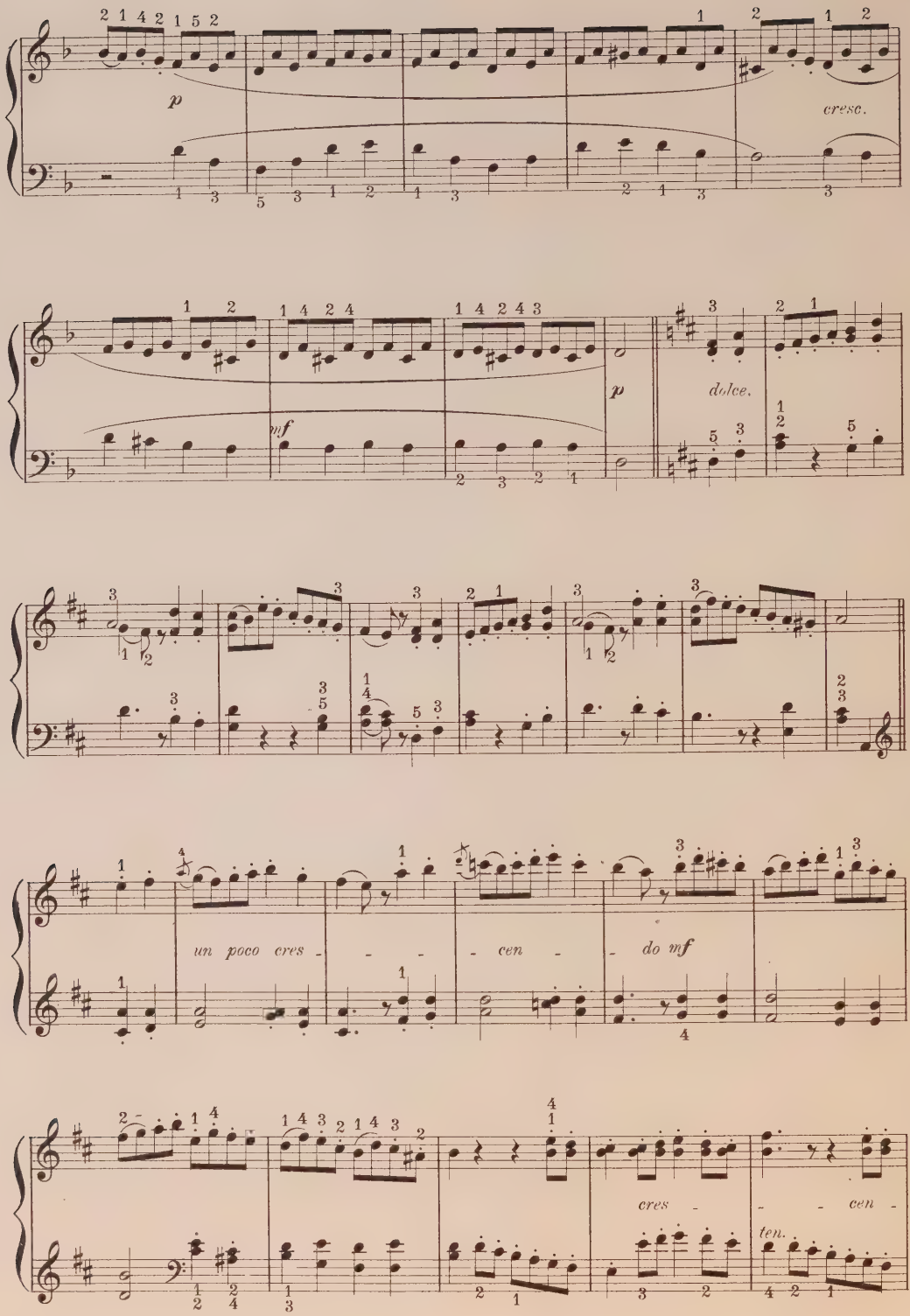

p
cresc.
Ped.

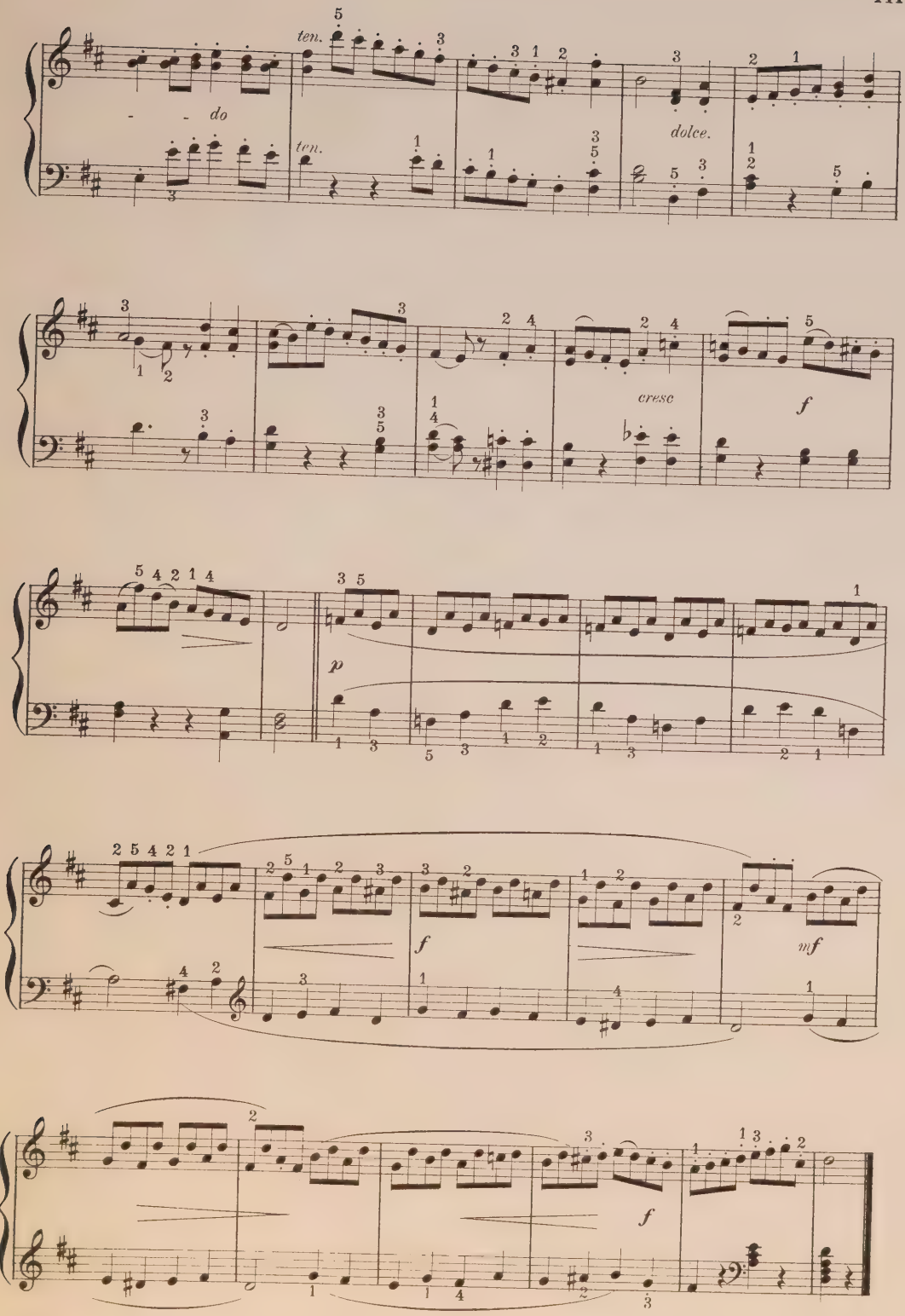
Gavotte.

F. HILLER.




cresc.
f
p
cres - - - -
- cen - - - do
f

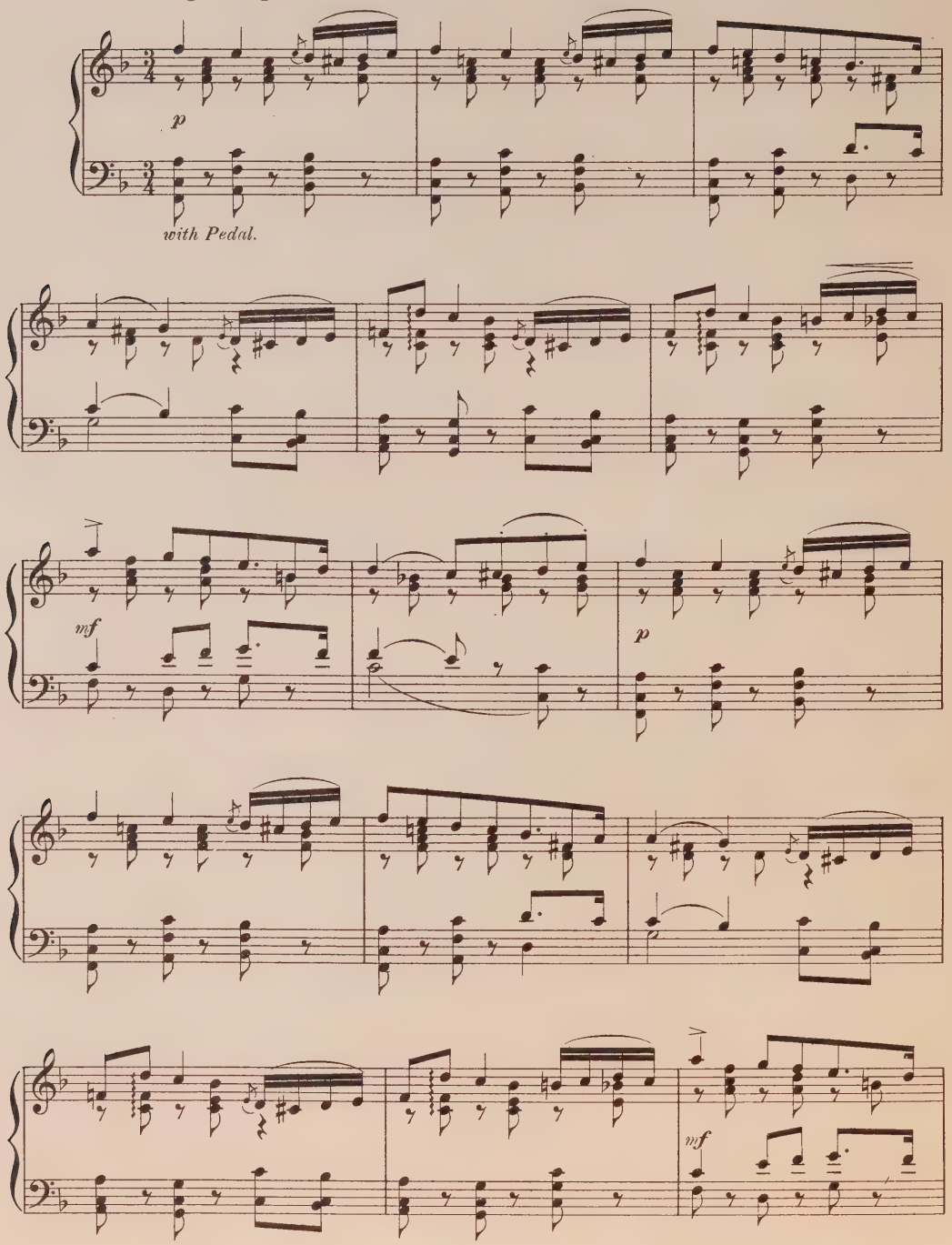

p
cresc.
mf
p
dolce.
un poco cres - - - - cen - do mf
cres - - - cen -
ten.

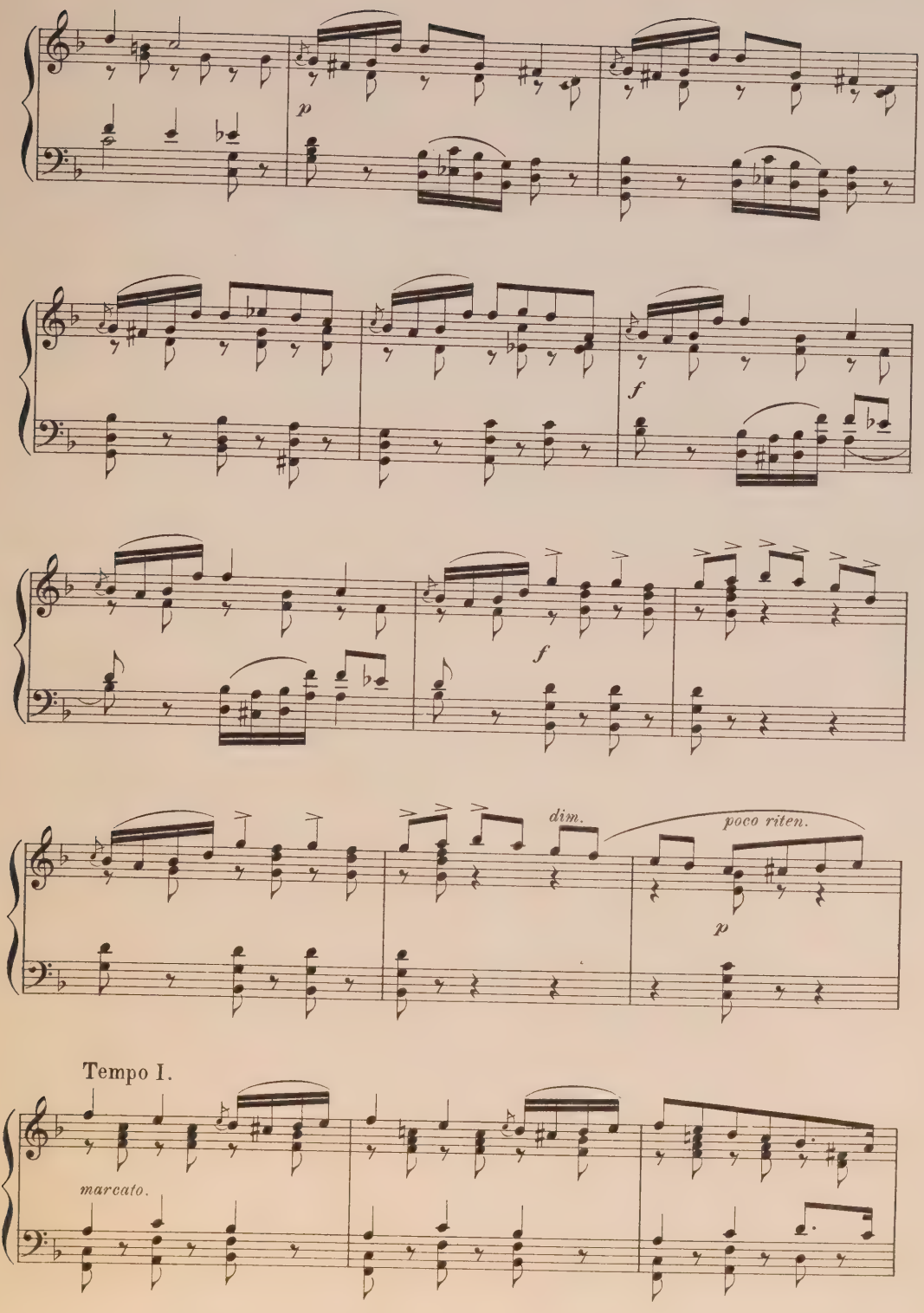

ten.
do
ten.
dolce.
cresc
f
p
f
mf
f

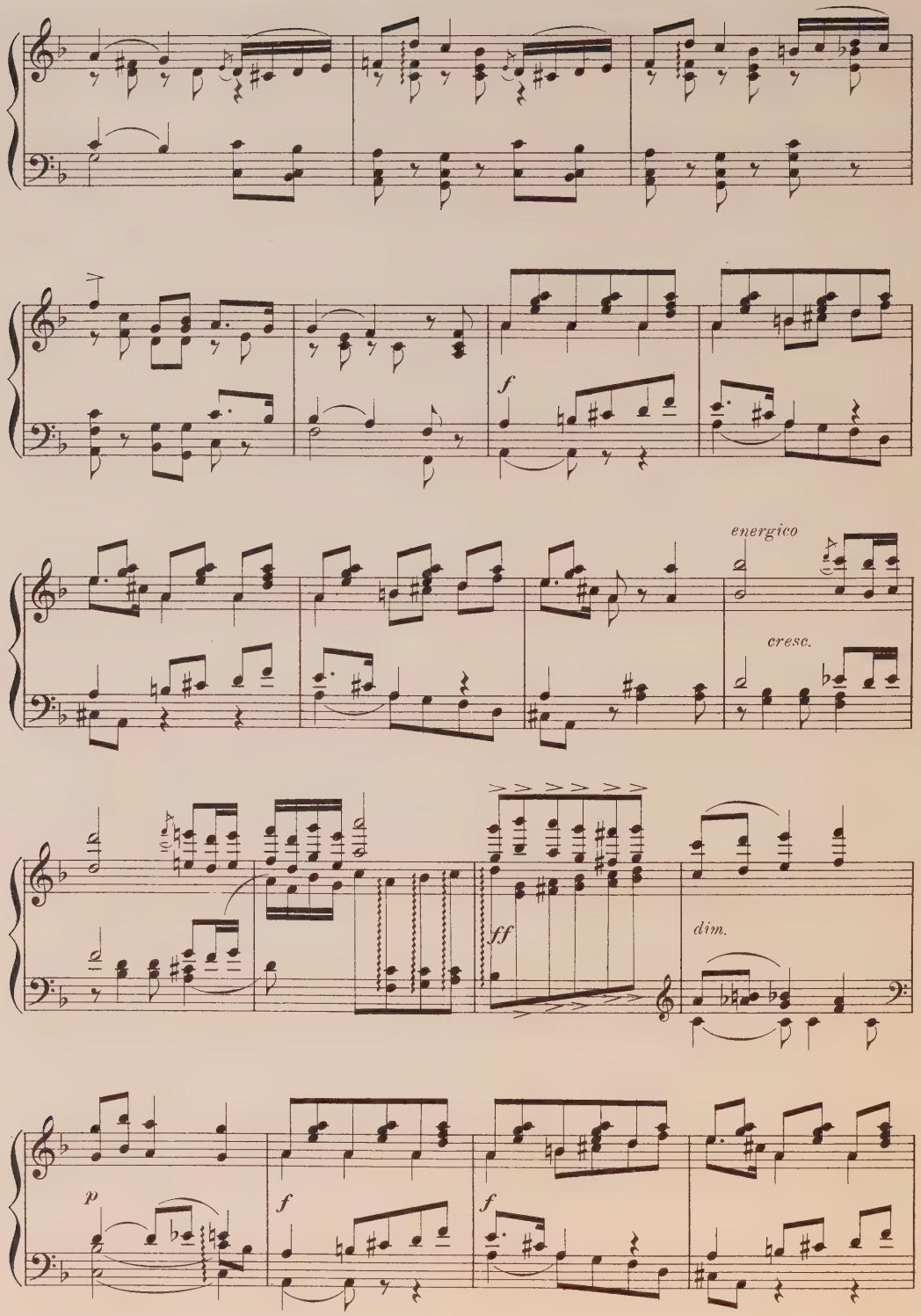
Chant Sans Paroles.

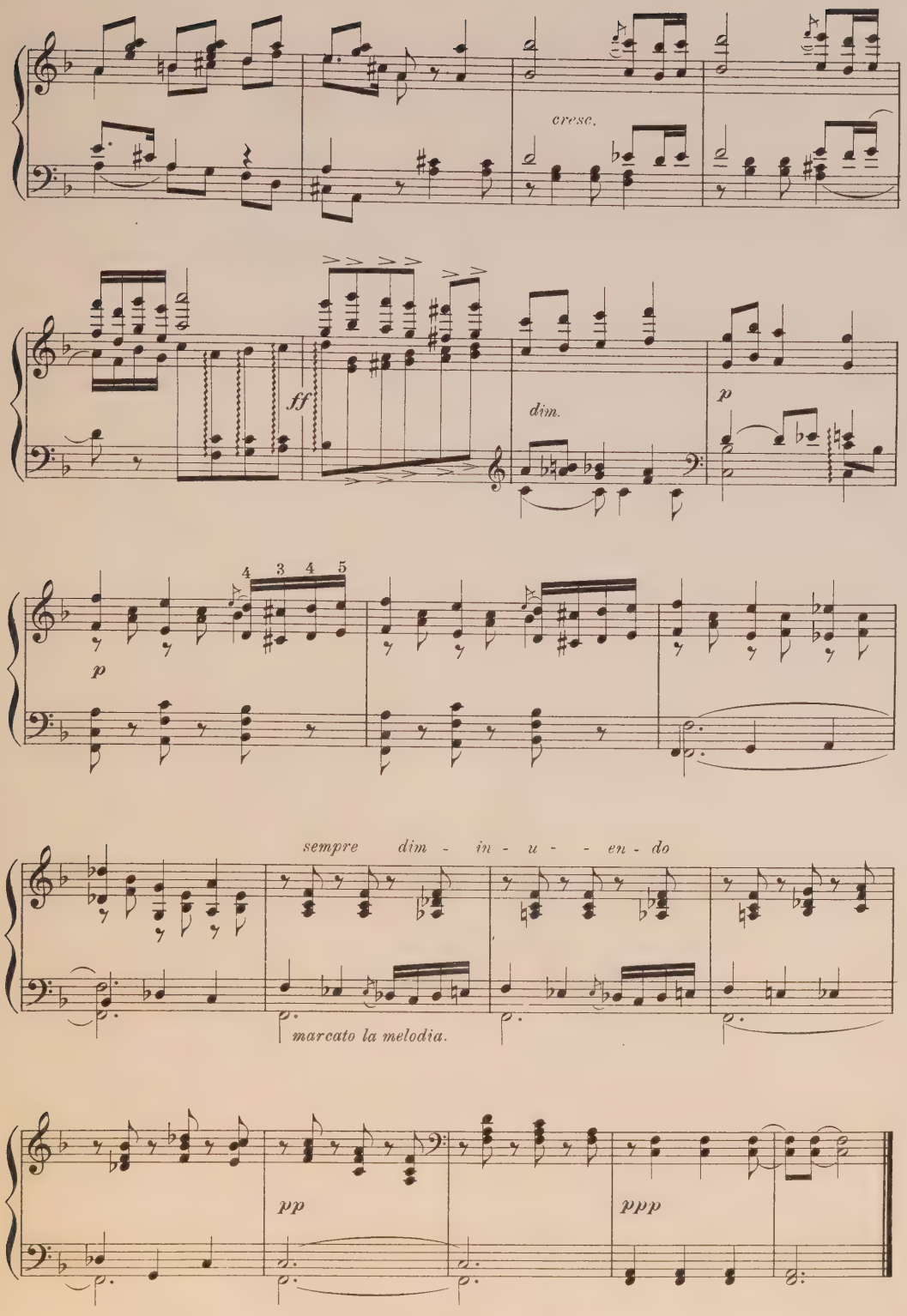
P. TSCHAÏKOWSKY.

Allegretto grazioso e cantabile.




p
f
f
dim.
poco riten.
p
Tempo I.
marcato.


f
energico
cresc.
ff
dim.
p
f
f

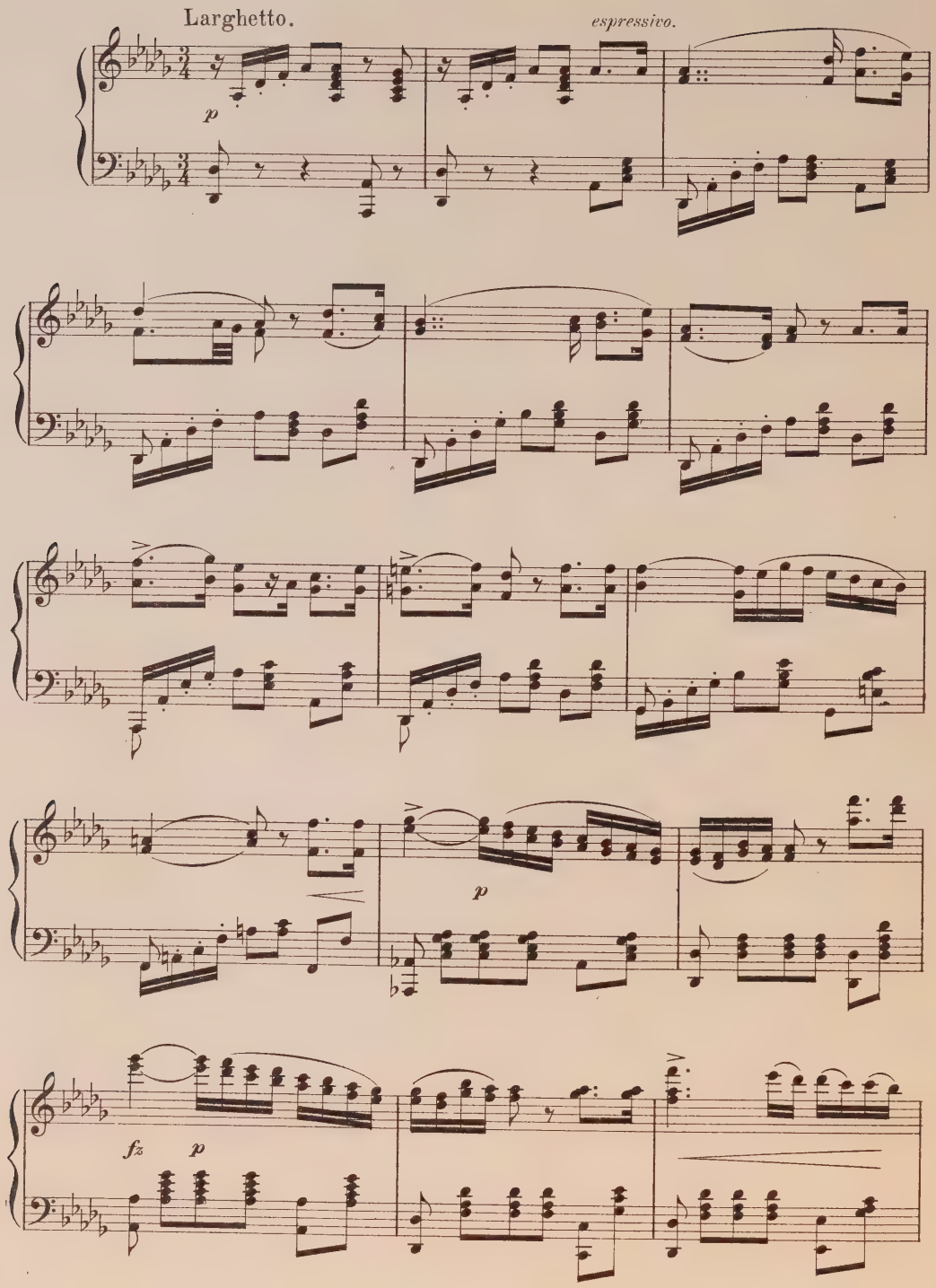

cresc.
ff
dim.
p
p
4 3 4 5
sempre dim - in - u - - en - do
marcato la melodia.
pp
ppp

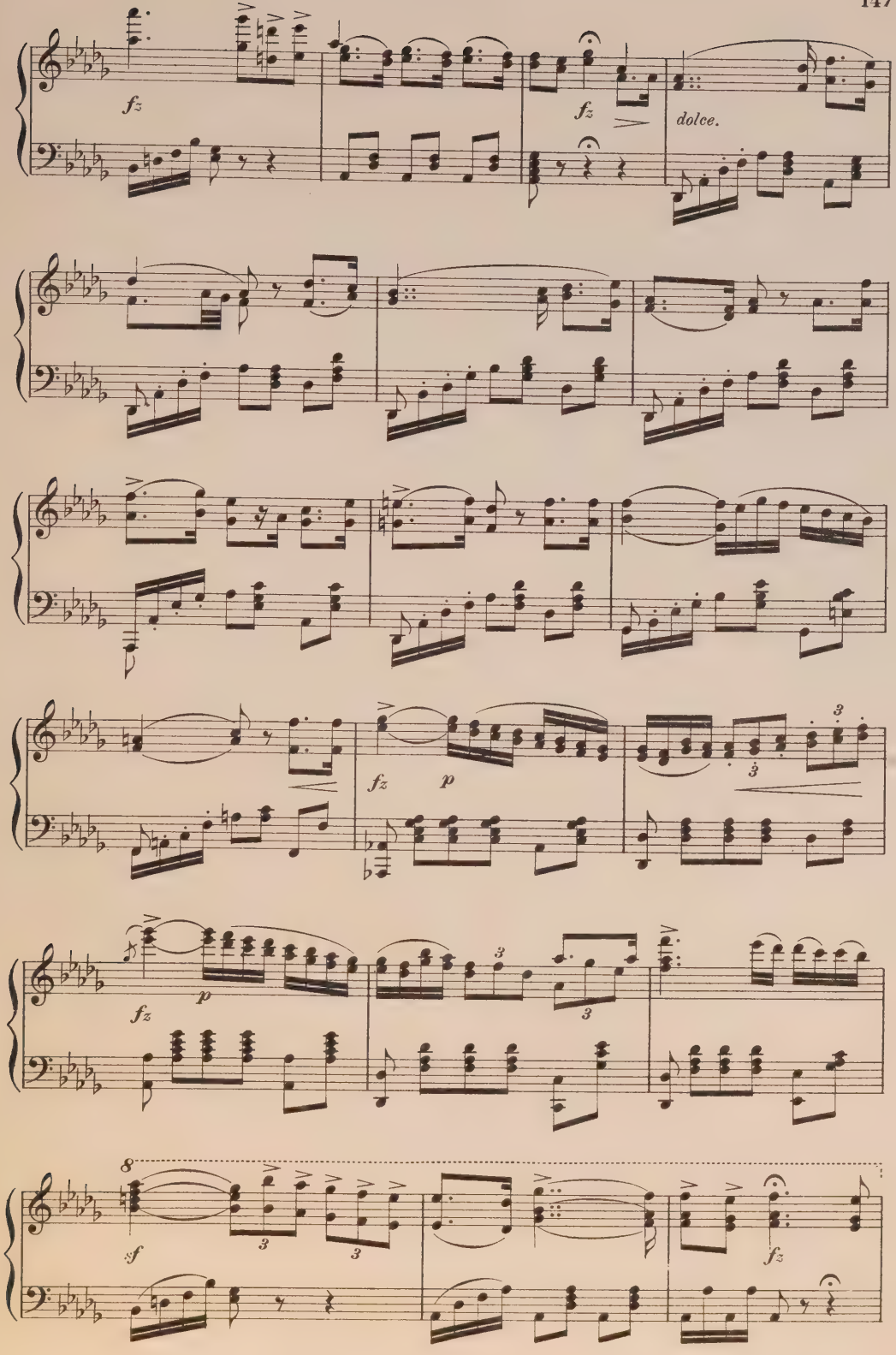
Sextet

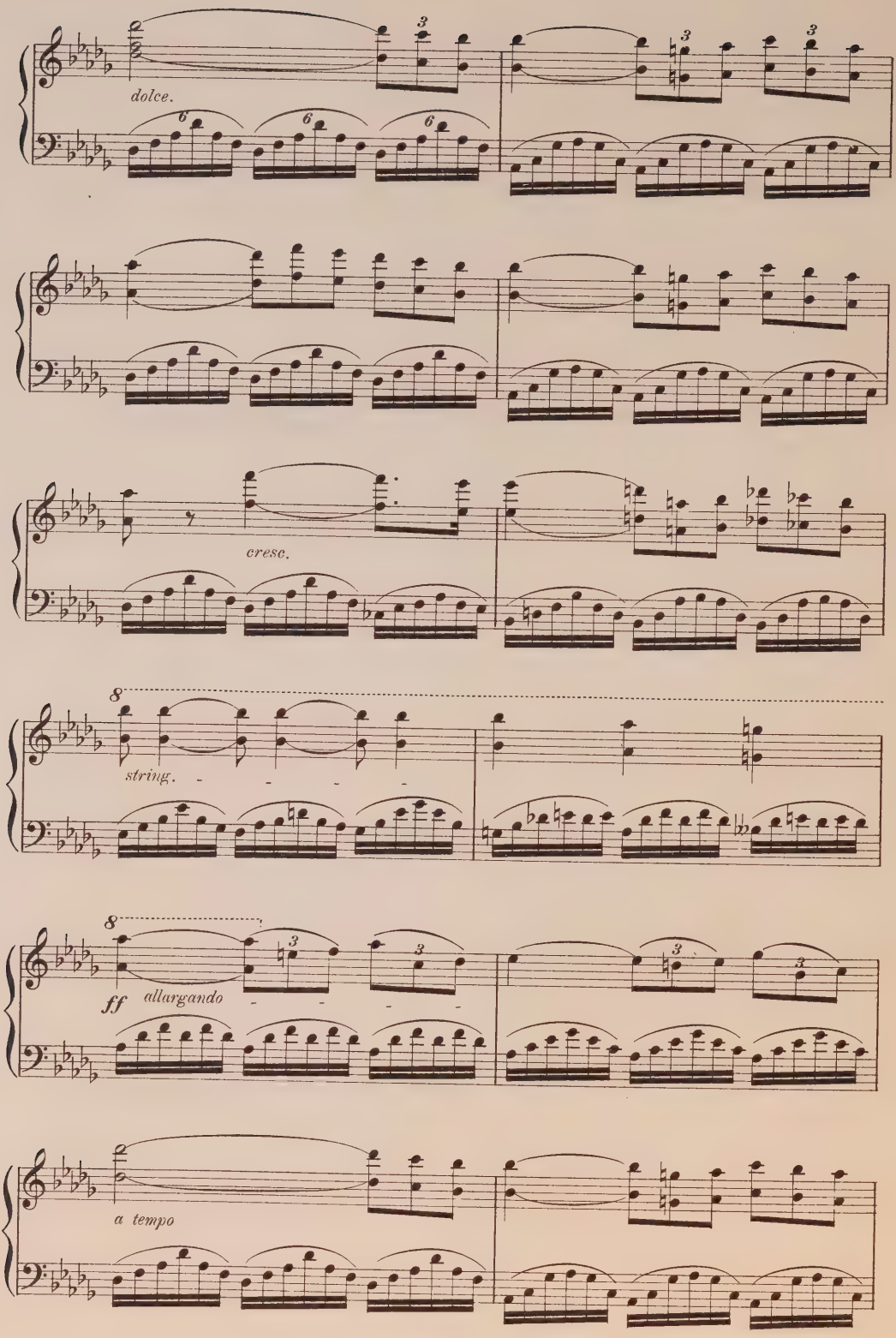
from the 2nd Act of

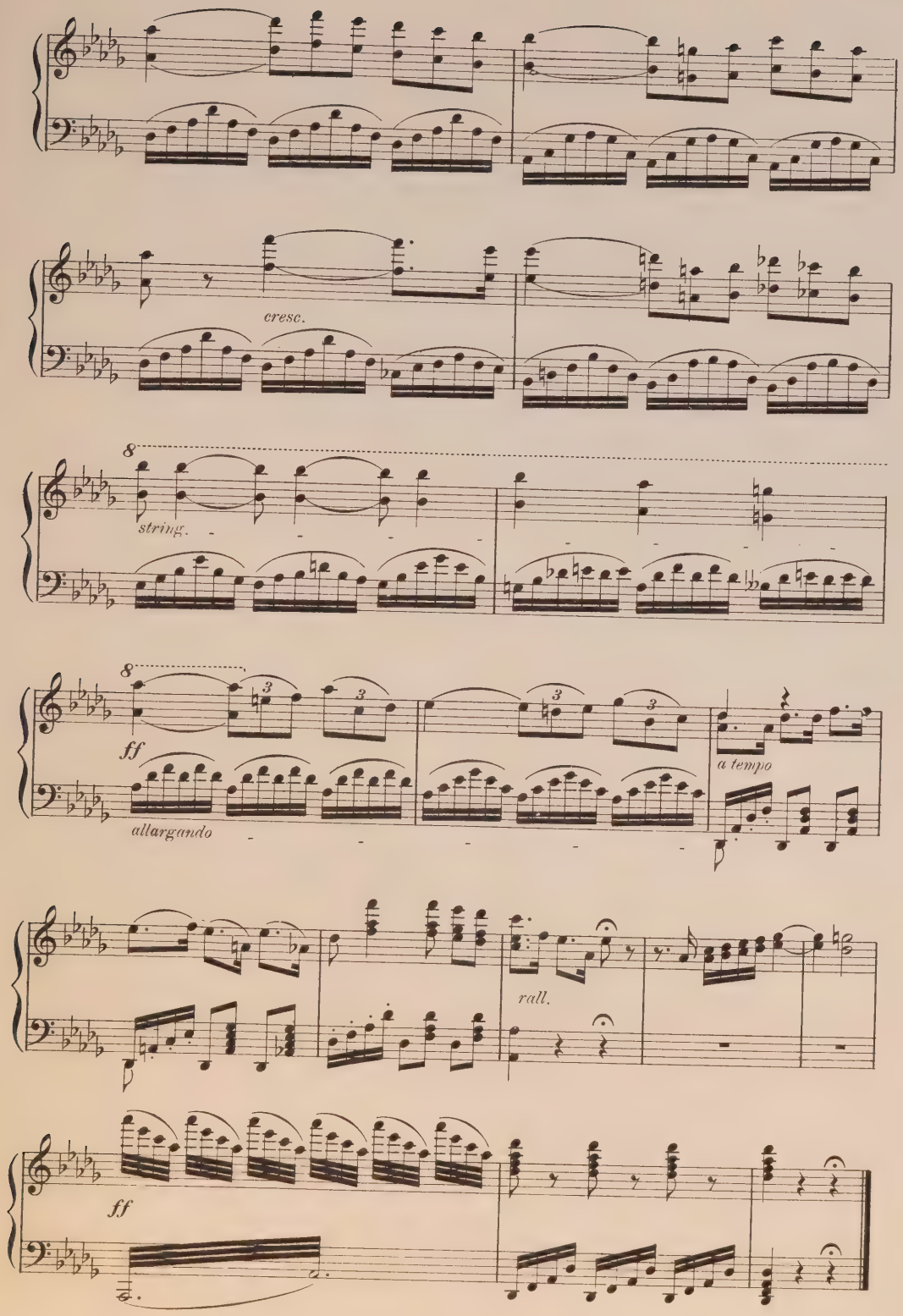
LUCIA DI LAMMERMOOR.

G. DONIZETTI.



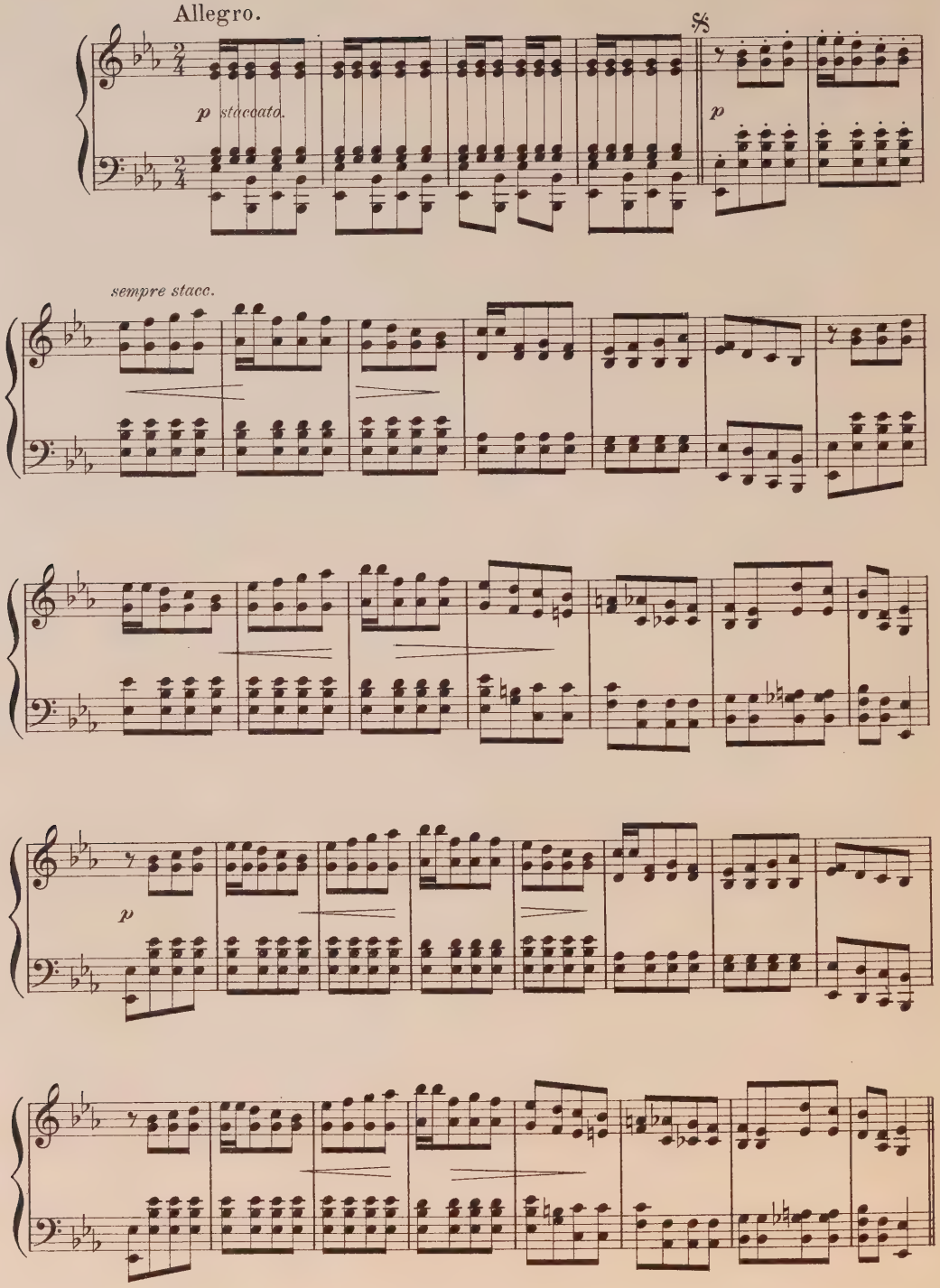

fz
fz
dolce.
fz
p
fz
p
8
sf
fz

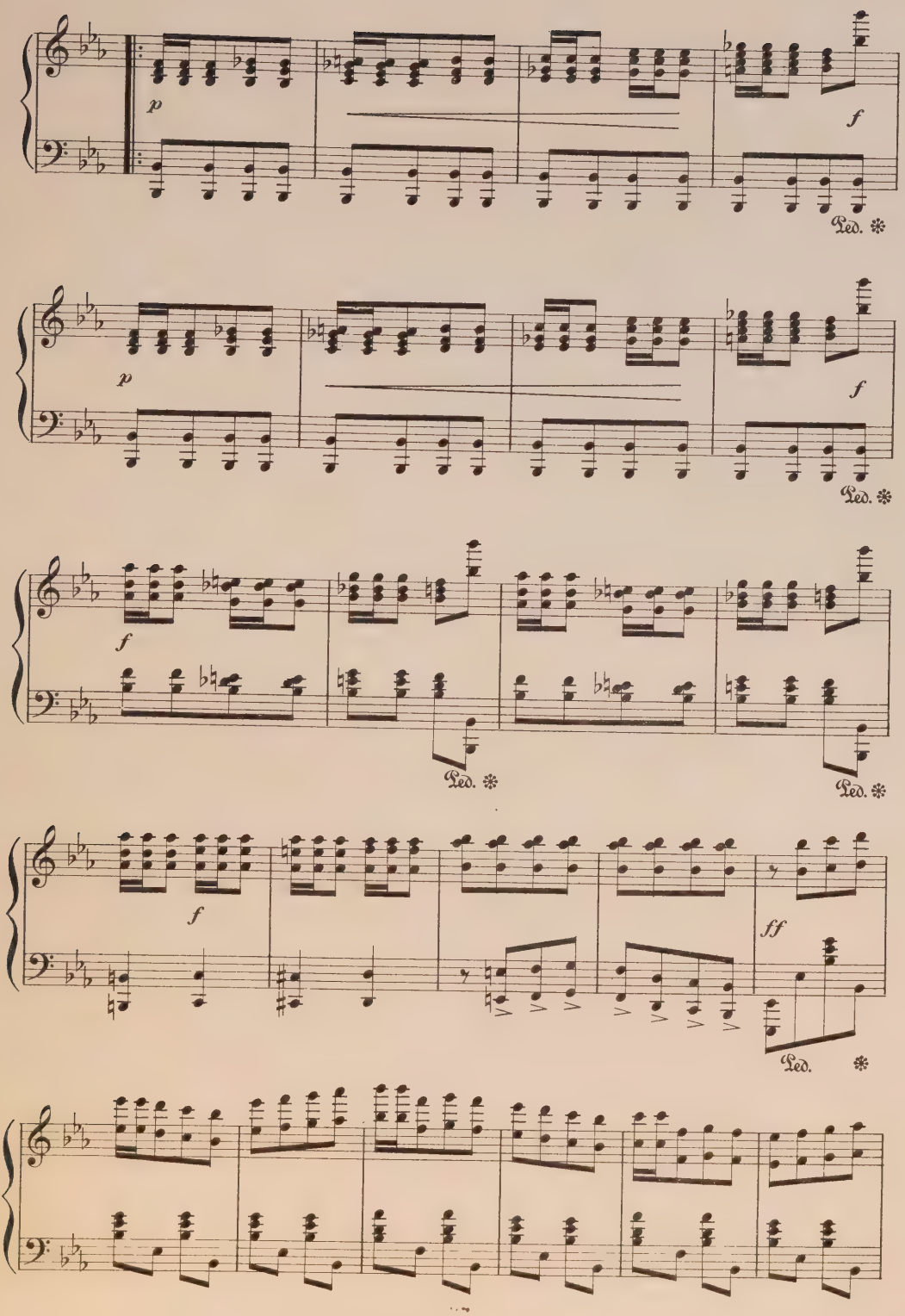

dolce.
cresc.
string.
ff
allargando
a tempo

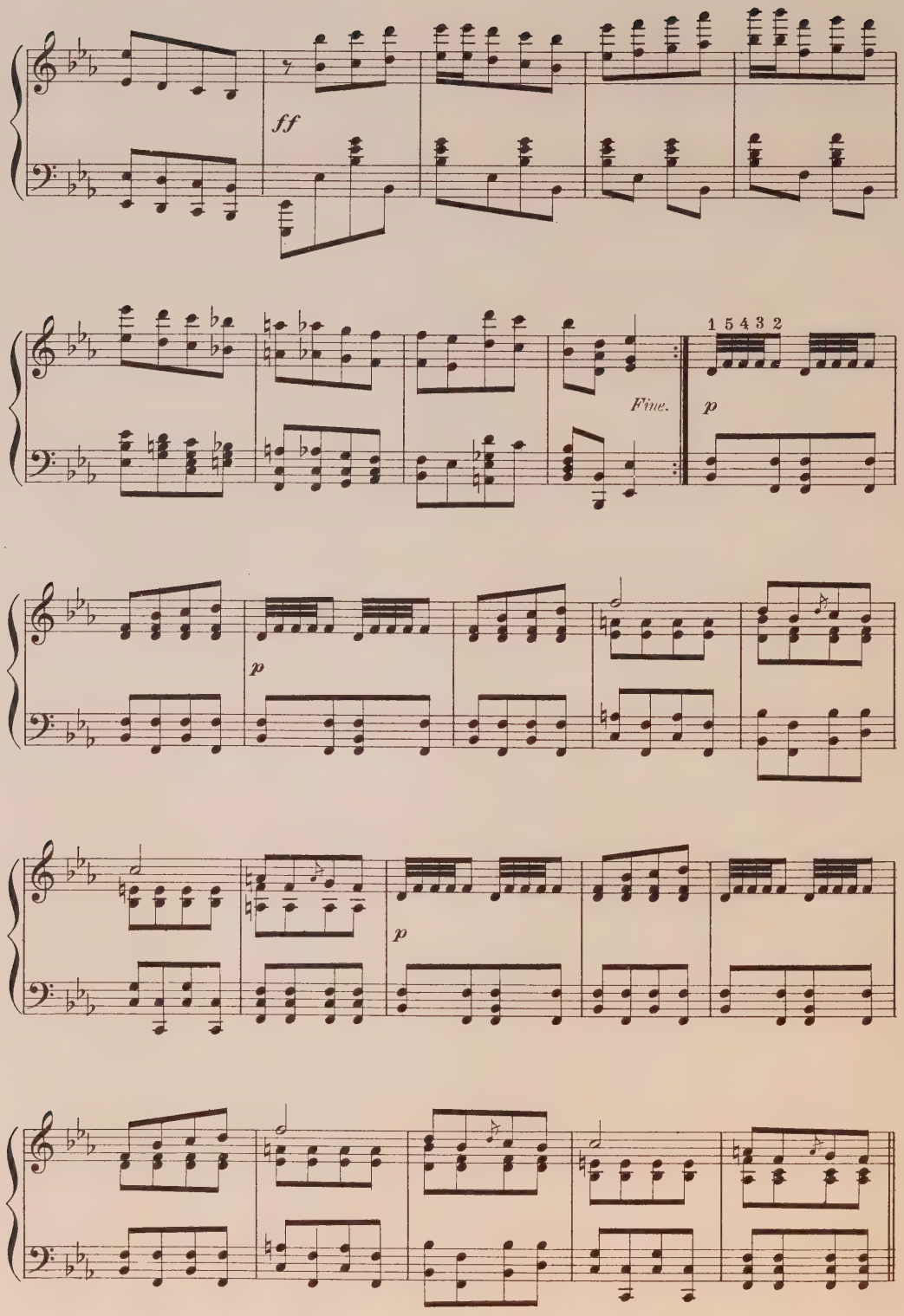

cresc.
8
string.
8
ff
allargando
3
3
3
3
a tempo
rall.
ff

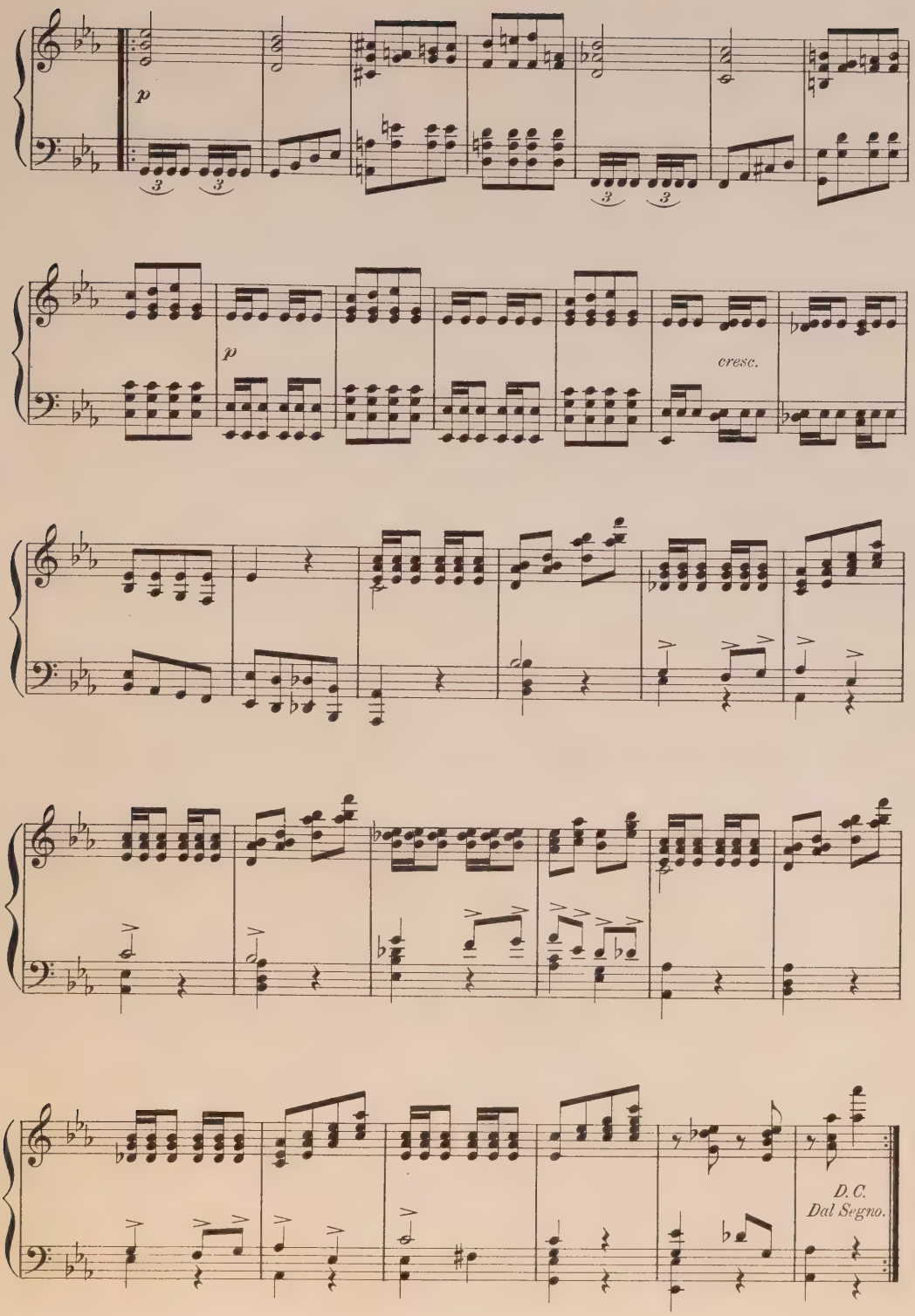
Trot de Cavalerie.

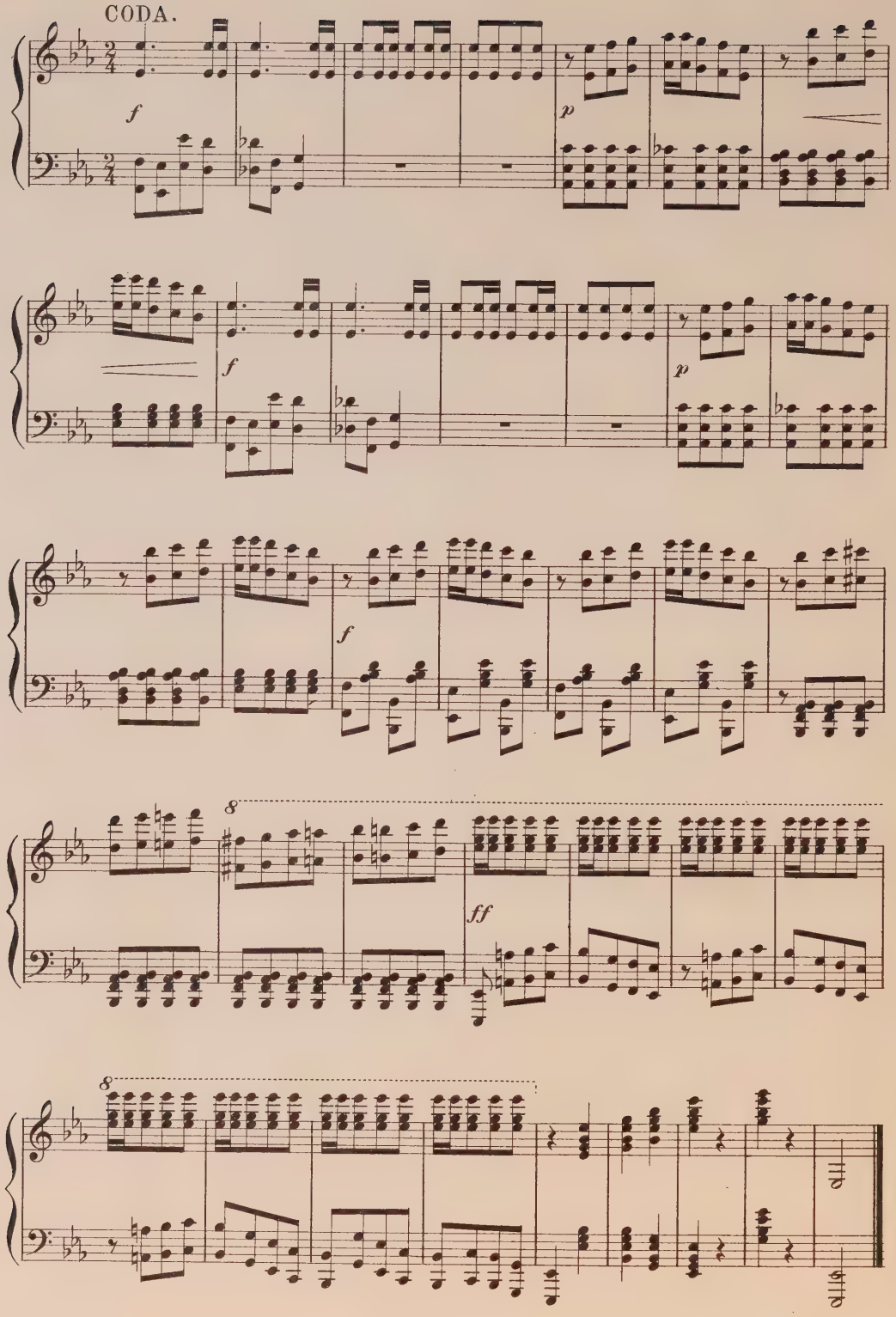
A.RUBINSTEIN.




p
f
Ped. ✻
p
f
Ped. ✻
f
Ped. ✻
Ped. ✻
f
ff
Ped. ✻


ff
Fine.
p
1 5 4 3 2
p
p


p
3
3
3
3
p
cresc.
D.C.
Dal Segno.

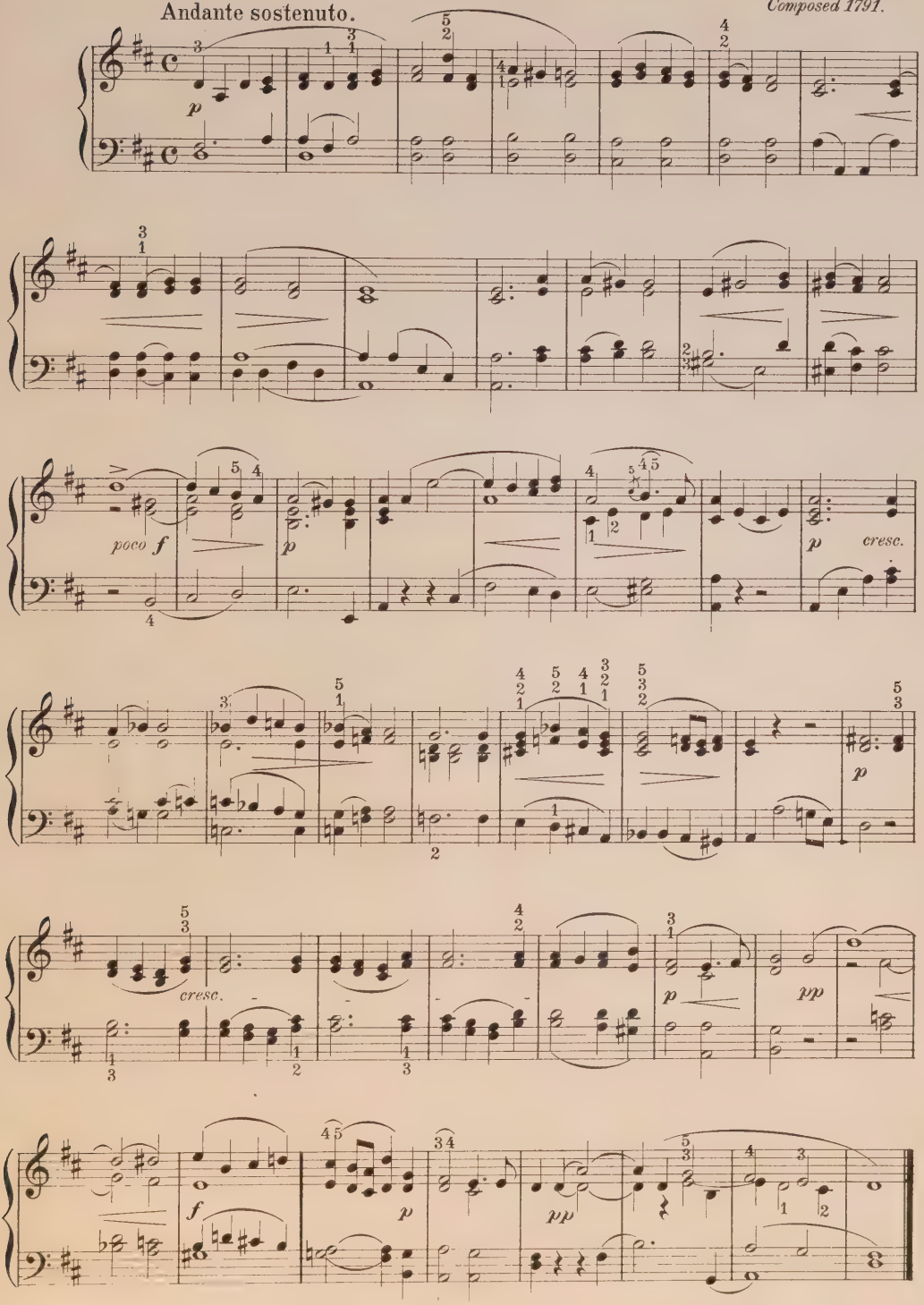

CODA.
f
p
f
p
f
8
ff
8

Ave verum.

CHORUS.

W. A. MOZART.
Composed 1791.

Andante sostenuto.

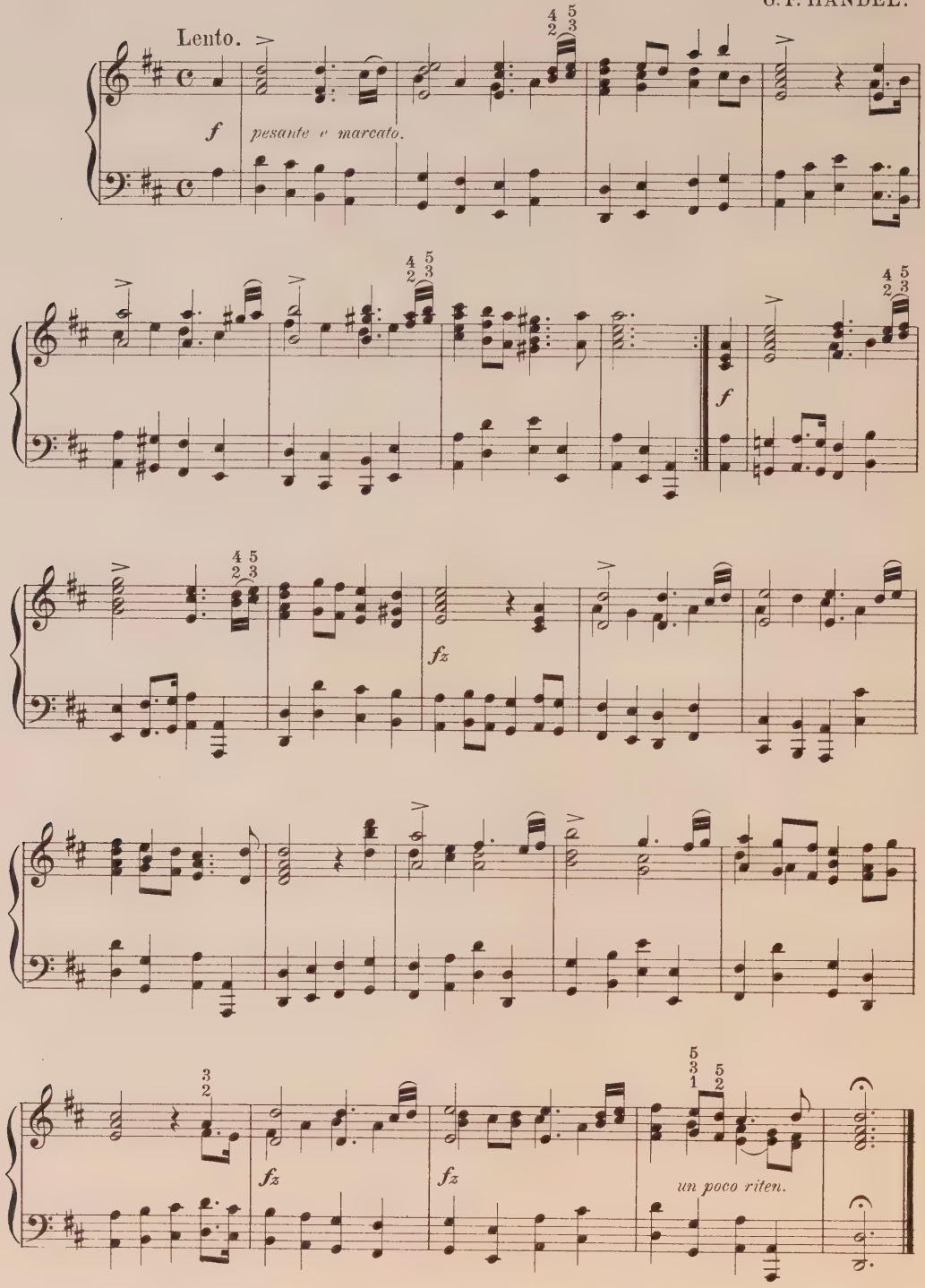


March

from the

ORATORIO of JOSHUA.

G. F. HANDEL.



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